

**The Domestic Architecture of Collins and Harman
in Canterbury, 1883 – 1927**

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MESSRS COLLINS AND HARMAN AND MR. A. SWANSTON.
BISHOP GRIMES AND FATHER DE CHESNAIS.

Volume I

Table of Contents

Volume I

Abstract	ii
Acknowledgements	iii
List of Plates	v
List of Figures	x
Introduction.....	1
Chapter One: The Early Years, 1883 – 1895	11
Chapter Two: Consolidation, 1896 – 1904	50
Chapter Three: Artistic Residences, 1905 – 1913	90
Chapter Four: Domestic Upheaval, 1914 – 1927.....	131
Conclusion	168
Bibliography	176

Volume II

Appendix 1: Key Dates	1
Appendix 2: Staff Members.....	2
Appendix 3: Graphs	3
Appendix 4: Table of Domestic Commissions	5
Plates	19
Figures.....	

Abstract

This thesis explores the domestic designs produced in Canterbury, New Zealand, by the architectural firm of Collins and Harman between 1883 and 1927. Architects John James Collins (1855 – 1933) and Richard Dacre Harman (1859 – 1927) were partners in the firm founded in Christchurch by William Barnett Armson (1833 – 1883) in 1870. Like many New Zealand architects practicing at the turn of twentieth century, Collins and Harman worked amidst a climate of major social and economic transformation, yet they managed to navigate these transitions with their personal connections and respected positions within the local architectural profession.

From Collins and Harman's surviving architectural drawings and office records, the firm's ability to design residences in accordance with its clients' wishes is evaluated. The methods with which they carried out designs, transacted business and secured future clients are also considered. The social standing of the firm's clientele is emphasised to highlight the tight-knit nature of architectural patronage in Canterbury during this period. In order to assess the firm's contribution to the development of domestic architecture in New Zealand, the local architectural profession, the firm's reputation, and the effects that its built designs had on its clients and the local community are also investigated.

While their major public and commercial designs are included in general surveys of New Zealand architecture, Collins and Harman tend to be overlooked as domestic architects in comparison with better-known contemporaries such as Samuel Hurst Seager and Cecil Wood. In catering to the requirements of a diverse clientele, the firm adopted varied approaches in its designs, which illustrate a more complex evolution than the linear progression usually found in standard architectural historical methodologies. Divided chronologically into four distinct periods, the thesis focuses on key commissions to chart the firm's development over forty-four years within the context of the evolution of domestic architecture in Canterbury. The diversity in its domestic work engendered by the firm's professionalism demonstrates that Collins and Harman made a substantial and vital contribution in the development of domestic architecture in Canterbury.

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To my family and friends, I am extremely grateful for the support and forbearance shown to me; I promise to stop talking about “my architects” now, or for a little while at least.

Thanks are also due to the various people who have responded enthusiastically to the project. These include, but are not limited to, the staff members of institutions and organisations who have contributed enormously to the undertaking of this thesis in trying circumstances: Damian Cairns, Roger Fyfe and Sarah Murray at the Canterbury Museum, Eva Sullivan, Andrea McHarg, Warren Feeney, Duncan Shaw-Brown, Rosemary O’Neil and Julie Paterson at the Peterborough Street Christchurch City Library, John Harper of the Waipara County Historical Society, Rosemary Ensor at the Hurunui District Library, Geraldine Pickles at the St. Margaret’s College Archives, Neil Templeton at Rangi Ruru and Les Memory of Riccarton St. James. I am indebted to Dr Gwen Parsons for her suggestions and an intriguing discussion about the architectural profession and World War One. A huge ‘thank-you!’ goes to Douglas Horrell for his generous guidance and technical wizardry. Special thanks are also due to Erin Kimber, Jill Durney, Catherine Pope, Jeff Palmer and all of the staff at the Macmillan Brown Library who have been so patient in dealing with all my requests, going above and beyond to assist me.

I am also enormously grateful to the current occupants and owners of Collins and Harman’s houses who have kindly opened their homes to me, allowed them to be photographed and have shared their insights into the history and future of their homes.

Finally, I would like to extend my gratitude to the families of the architects, the families of the original clients and those who were connected with the firm. Peter and Fi Harman, R. T. C. Harman and Maurice Hunt in particular were able to provide me with a valuable insight into the lives of Collins and Harman's principal architects.

The Canterbury earthquakes of September 2010 and February 2011 have had a devastating impact on the region's architectural environment. Many of the buildings designed by Collins and Harman throughout its existence sustained varying degrees of damage and many have been demolished as a result. Nearly all of the firm's non-domestic buildings in central Christchurch and several domestic designs around the city and the Canterbury region have fallen victim to the earthquakes.

As a record of its work, it is fortunate that this thesis has been produced during a period of accelerated loss of the firm's building stock. Yet it has also been hampered by the closure of most of Christchurch's archival institutions, and some are still due to re-open. Despite the loss of this vital documentary and physical material, I was fortunate enough to have continued access to the University of Canterbury's Macmillan Brown Library where the firm's surviving archives and architectural drawings are kept. From these records I have attempted to locate the whereabouts of as many houses as possible, although due to the renumbering of street addresses, subdivision, redevelopment and the incessant threat of demolition, this has not always been possible. It is hoped that further material will soon come to light in order to 'fill in the gaps' of Collins and Harman's domestic work.

List of Plates

- Frontispiece From left at rear, R. D. Harman, J. J. Collins and builder Andrew Swanston with Bishop Grimes and Father De Chesnais, photographed during the removal of the Catholic Pro-cathedral from Barbadoes Street to Ferry Road, May 1900. [Illustration: *Cyclopedia of New Zealand*, 1903, p. 296]
- Plate 1 Collins' Family Hotel and Boarding House and the Christchurch Club, Latimer Square, 1861. [*Christchurch Changing: an Illustrated History*, 1999, p. 27]
- 2 Harman residence, Windmill Road, Sydenham (c.1850s). [Photograph: Peter and Fi Harman]
- 3 Benjamin Mountfort, Mountfort residence, Hereford Street east (late 1850s). [Photograph: Art History and Theory Slide Collection, University of Canterbury]
- 4 Richard Norman Shaw, Perspective of Leyswood, Sussex (1868). [Photograph: Art History and Theory]
- 5 The Levels homestead, Timaru (1862). [Photograph: Art History and Theory]
- 6 S. C. Farr, Purau homestead, Purau (1853). [*Colonial Architecture in New Zealand*, 1976, p. 50]
- 7 Frederick Strouts, Elmwood, Merivale (1883). [Photograph: Christchurch City Libraries, Heritage Images]
- 8 Frederick Strouts. Otahuna, Tai Tapu (1895). [*The Big House: Grand and Opulent Houses in New Zealand*, 1991, p. 103]
- 9 "Beautiful Christchurch: Some of its Houses," [*The Weekly Press*, 8 July 1914, p. 39]
- 10 Collins and Harman, Canterbury Rowing Club, corner of Fitzgerald Avenue and Kilmore Street (1889). [*New Zealand Yesterdays*, 2001, p. 78]
- 11 Samuel Hurst Seager, Former Municipal Chambers, corner of Oxford Terrace and Worcester Street (1887). [Photograph: Art History and Theory]
- 12 Robert England, McDougall Residence, Fitzroy, Papanui Road (1890). [*The Big House*, 1991, p. 71]

- 13 Armson, Collins and Harman, Christchurch Public Library, corner of Cambridge Terrace and Hereford Street (1875, 1893). [*Cyclopedia of New Zealand*, 1903. p. 166]
- 14 McKim, Mead and White, Charles T. Cook house, Elberon, New Jersey (1885). [*The Shingle Style and the Stick Style*, 1971, unpaginated]
- 15 R. M. Hunt, J. N. A. Griswold house, Newport, Rhode Island (1862). [*The Shingle Style and the Stick Style*, 1971, unpaginated]
- 16 Robert England, England house, 107 Bealey Avenue (1896). [Photograph: Laura Dunham, 2010]
- 17 Philip Webb, Standen, West Sussex (1891). [Photograph: Art History and Theory]
- 18 Samuel Hurst Seager, Daresbury, 9 Daresbury Lane, Fendalton (1897-1901). [Photograph: Art History and Theory]
- 19 J. C. Maddison, Mona Vale, Fendalton (1899-1900). [Photograph: Art History and Theory]
- 20 Richard Norman Shaw, House at Sunninghill (1880). [Journal clipping: *The Building News*, 25 June 1880, unpaginated, Box 85, Armson-Collins Collection, Accession Number 1418, Macmillan Brown Library, University of Canterbury]
- 21 John Douglas, Llanergh Panna, Ellesmere, Shropshire (1879). [*The Building News*, 21 February 1879, unpaginated, Box 85, MB 1418]
- 22 British Court interior, architecture exhibit, International Exhibition (1906-1907). [*The British Government Exhibit at the New Zealand International Exhibition, (1906-1907)*, 1908, p. 224]
- 23 W. Pells & Son, Entrance Lodge, Bramfield Hall, Suffolk (1878). [Journal clipping: *The Building News*, unpaginated and undated, Box 85, MB 1418]
- 24 C. F. A. Voysey, Walnut Tree Farm, Castlemorton (1890). [*C. F. A. Voysey*, 1995, p. 48]
- 24 C. F. A. Voysey, The Orchard, Chorleywood, Hertfordshire (1889). [*Arts and Crafts Architecture*, 1995, p. 96]
- 25 C. F. A. Voysey, perspective of Merlshanger, on the Hog's Back, Guildford, Surrey (1896). [Photograph: Art History and Theory]
- 26 R. A. Briggs. [*Bungalows and Country Residences*, 1891, Plate XXXI]

- 27 Samuel Hurst Seager, Macmillan Brown cottage, 2 Whisby Road (1898). [Photograph: Art History and Theory]
- 28 Samuel Hurst Seager, Cottage, Sumner, for S. Hurst Seager, plan, elevations and section (1901). [Photograph: Art History and Theory]
- 29 Samuel Hurst Seager, No. 1 The Spur, Clifton Spur, Sumner (1902). [Photograph: Art History and Theory]
- 30 Samuel Hurst Seager, No. 2 The Spur, Clifton Spur, Sumner (1904). [Photograph: Art History and Theory]
- 31 Samuel Hurst Seager, No. 2 The Spur, plan, Clifton Spur, Sumner (1904). [Photograph: Art History and Theory]
- 32 Samuel Hurst Seager, No. 3 The Spur, plan, Clifton Spur, Sumner (1905). [Photograph: Art History and Theory]
- 33 Samuel Hurst Seager, No. 3 The Spur, Clifton Spur, Sumner (1905). [Photograph: Art History and Theory]
- 34 Samuel Hurst Seager, No. 5 The Spur, plan, Clifton Spur, Sumner (1905). [Photograph: Art History and Theory]
- 35 Samuel Hurst Seager, No. 6 The Spur, Clifton Spur, Sumner (date unknown). [‘Samuel Hurst Seager’s Cottages on The Spur,’ 1995, p. 92]
- 36 Samuel Hurst Seager, No. 7 The Spur, Clifton Spur, Sumner (1905). [Photograph: Art History and Theory]
- 37 Samuel Hurst Seager (additions), 25 Armagh Street (c.1900). [Photograph: Art History and Theory]
- 38 Clarkson and Ballantyne. Matatiki, Opawa (1906). [*At Home: A Century of New Zealand Design*, 2004, p. 4]
- 39 Clarkson and Ballantyne. Matatiki, drawing room, Opawa (1906). [*New Zealanders at Home*, 2001, p. 134]
- 40 M. H. Baillie Scott, Blackwell drawing room, Windermere, Cumbria (1898). [*Houses and Gardens*, 1906 (1995 edition), p. 237]
- 41 M. H. Baillie Scott, Five Gables, Cambridge (1897). [*The Studio*, Vol. 12, December 1897, pp. 168]
- 42 M. H. Baillie Scott, Five Gables, Cambridge (1897). [*Arts and Crafts Master: The Houses and Gardens of M. H. Baillie Scott*, 2010, p. 45]

- 43 Basil Hooper, Gill house, Dunedin (1905). [Photograph: Art History and Theory]
- 44 Clarkson and Ballantyne, House, Riccarton Road for Mr T. Kincaid, plans (1906). [Item 140073, Container 7.2.1, MB 2160]
- 45 Clarkson and Ballantyne, House, Riccarton Road for Mr T. Kincaid, elevations (1906). [Item 140072, Container 7.2.1, MB 2160]
- 46 J. S. Guthrie. Los Angeles, 110 Fendalton Road (c. 1910). [‘An “American Dream” in the “England of the Pacific”: American Influences on New Zealand Architecture, 1840-1940,’ 2001]
- 47 Greene and Greene, Gamble house, Pasadena, California (1908). [*Arts and Crafts Architecture*, 1995, p. 199]
- 48 “Beautiful Christchurch: Some of its Houses.” [*The Weekly Press*, 15 July 1914, p. 40]
- 49 Samuel Hurst Seager and Cecil Wood, Workers’ Dwelling Act Cottage No. 1, New Zealand International Exhibition, 1906-1907 (1906). [*Seddon’s State Houses*, 1984, p. 11]
- 50 Samuel Hurst Seager and Cecil Wood, Workers’ Dwelling Act Cottage No. 3, Petone (1906). [Photograph: Art History and Theory]
- 51 ‘Wolf,’ ‘A Golf-Link Keeper’s Cottage,’ (1906). [*The Building News*, 23 March 1906, unpaginated clipping, Box 85, MB 1418]
- 52 Geoffrey Lucas, Cottages at Letchworth (1905). [*The Building News*, 30 June 1905, unpaginated clipping, Box 85, MB 1418]
- 53 T. Taylor Scott, Watch Hill, Cumberland, perspective, plans, interior (1906). [*The Building News*, April 13 1906, unpaginated clipping, Box 85, MB 1418]
- 54 Samuel Hurst Seager, Hackthorne Road house. [*New Zealand Building Progress*, July 1915, p. 369]
- 55 Unknown architect, White house, 76 Harakeke Street (c.1920s). [‘An “American Dream,”” 2001]
- 56 Cecil Wood, White Rock homestead, Loburn (1910). [‘The Architecture of Cecil Wood,’ 1996]
- 57 Cecil Wood, Manager’s House, Hawkswood Estate, Parnassus (1909). [The Architecture of Cecil Wood,’ 1996]

- 58 Collins and Harman, Cholmondeley Memorial Home, elevations and sections, Governor's Bay (1922). [Architectural drawing: Item 29673, Container 2.5.5, MB 1418]
- 59 Samuel Hurst Seager, Sign of the Kiwi, Dyer's Pass Road (1916-1917). [Photograph: Art History and Theory]
- 60 Louis Hay, Waiohika, Gisborne (1920). [*New Zealand Architecture*, 1997, p. 97]
- 61 Charles Greene, Oakholm, Pasadena, California (1901). [*Arts and Crafts Architecture*, 1996, p. 195]
- 62 Duffill & Gibson, Hawera (1914). [*Modern Homes of New Zealand by Architects of Standing*, 1917, p. 65]
- 63 Cecil Wood, Neave house, Helmores Lane (1922). ['The Architecture of Cecil Wood,' 1996]
- 64 Cecil Wood, Weston House, Park Terrace (1923). [Photograph: Art History and Theory]
- 65 Herbert Luck North, Bolnhurst, Wales (1898). [*Country Cottages and Week-End Homes*, 1909, p. 47]
- 66 Ernest Gimson, The Leasowes, Sapperton (1902-1903). [*Cotswold Arts and Crafts Architecture*, 2009, p. 54]
- 67 R. S. D. Harman, Te Mania, Conway Flat (1937). ['The Architecture of R. S. D. Harman,' 1990]

List of Figures

- | | |
|--------------|---|
| Frontispiece | Northwest elevation (detail) of the Helmore house, Collins and Harman (1908). |
| 2 | Collins and Harman, Te Koraha, Merivale, Christchurch (1886-1903). [Illustration: <i>The Cyclopaedia of New Zealand, Canterbury Provincial District</i> , 1903, p. 646] |
| 3 | Collins and Harman, Cottage at Te Koraha, Merivale (1893). [<i>St Albans: From Swamp to Suburbs: An Informal History</i> , 1989, p. 148] |
| 4 | R. D. Harman, Perspective drawing of Te Koraha, February 1886. [Item Number 159634, Container Number 1.12.1, Armson-Collins Collection, Accession Number 1418, Macmillan Brown Library, University of Canterbury] |
| 5 | Collins and Harman, Te Koraha, Merivale, Christchurch, first extension (photographed circa late 1880s). [Photograph: Collins and Harman, Photograph Album 2, Box 102, MB 1418] |
| 6 | Collins and Harman, A. E. G. Rhodes, Esq., Additions to House, Merivale, south elevation (detail) (1894). [Rangi Ruru Girl's School] |
| 7 | Collins and Harman, Te Koraha, Merivale, Christchurch (photographed in 1902). [Photograph: Collins and Harman, Photograph Album 2, Box 102, MB 1418] |
| 8 | Collins and Harman, A. E. G. Rhodes, Esq., Merivale, additions, elevations and sections (1913). [Item 28411, Container 2.8.5, MB 1418] |
| 9 | Collins and Harman, A. E. G. Rhodes, Esq., Cottage at Merivale, plan, elevations and sections (1893). [Item 28416, Container 1.12.1, MB 1418] |
| 10 | Armson, Collins and Lloyd, New Deanery, Armagh Street, plans, elevations and section (1884). [Item 159646, Container 1.12.1, MB 1418] |
| 11 | Armson, Collins and Lloyd, New Deanery, Armagh Street, elevations, and details (1884). [Item 159647, Container 1.12.1, MB 1418] |
| 12 | Collins and Harman, E. C. Minchin, Esq., House at Richmond, plans, elevations and sections (1887). [Item 159642, Container 1.12.1, MB 1418] |

- 13 Armson, Collins and Lloyd, New Deanery, Armagh Street (1884).
[Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 14 Collins and Harman, Minchin house, Richmond (1887). [Photograph:
Collins and Harman, Album 2, Box 102, MB 1418]
- 15 Collins and Harman, Arthur W. Bennett, Esq., House in Antigua
Street, plans, elevations, sections and details (1893). [Item 28667,
Container 1.12.2, MB 1418]
- 16 R. D. Harman, Perspective drawing of Claremont (c.1888).
[Photograph: Album 2, Box 102, MB 1418]
- 17 Collins and Harman, Claremont, Timaru (1888). [*The Big House:
Grand and Opulent Houses in Colonial New Zealand*, 1991, p. 63]
- 18 Collins and Harman, R. H. Rhodes, Esq., House at Blue Cliffs, plans,
elevations, section and details (1889). [Item 32974, Container 1.12.1,
MB 1418]
- 19 Collins and Harman, Blue Cliffs, St. Andrews (1889). [*Blue Cliffs: The
Biography of a South Canterbury Sheep Station*, 1982, p. 114]
- 20 Collins and Harman, Blue Cliffs, hall interior, St. Andrews (1889).
[*Blue Cliffs: The Biography of a South Canterbury Sheep Station*,
1982, p. 125]
- 21 R. D. Harman, Perspective drawing of Meadowbank (1892). [Item
30778, Container 1.12.2, MB 1418]
- 22 Collins and Harman, Meadowbank, Ellesmere (1891). [Photograph:
Collins and Harman, Album 6, Box 103, MB 1418]
- 23 Collins and Harman, G. E. Rhodes, Esq., House at Meadowbank,
Ellesmere, plans and elevations (1891). [Photograph: Collins and
Harman, Album 2, Box 102, MB 1418]
- 24 Collins and Harman, Arthur T. Chapman, Esq., House Near Rangiora,
plans (1885). [Item 159650, Container 1.12.1, MB 1418]
- 25 Collins and Harman, Arthur T. Chapman, Esq., House Near Rangiora,
elevations and section (1885). [Item 159651, Container 1.12.1, MB
1418]
- 26 Collins and Harman, Arthur T. Chapman, Esq., House near Rangiora,
details (1885). [Item 159652, Container 1.12.1, MB 1418]

- 27 Collins and Harman, A. Marshall, Esq., House at Linwood, plan, elevations, section and details (1888). [Item 159649, Container 1.12.1, MB 1418]
- 28 Collins and Harman, Dr Downes, House at Papanui, plans, elevations, sections and details (1892). [Item 30569, Container 1.12.1, MB 1418]
- 29 Collins and Harman, Horsley Down, Hawarden (1889). [Photograph: Collins and Harman, Album 2, Box 102, MB 1418]
- 30 Collins and Harman, Horsley Down, Hawarden (1889). [Photograph: Waipara County Historical Society]
- 31 R. D. Harman, Perspective drawing of Longbeach, March, 1892. [Item 31191, Container 1.12.2, MB 1418]
- 32 Collins and Harman, Longbeach, second homestead (1891). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 33 Armson, Collins and Lloyd, A. R. Bloxam, Esq., House in Norman's Lane, plans, elevations and section (1883). [Item 158809, Container 1.6.5, MB 1418]
- 34 Collins and Harman, Librarian's House, Public Library, plans, elevations and section (1893). [Item 29563, Container 1.12.3, MB 1418]
- 35 Collins and Harman, Librarian's House, Public Library, 109 Cambridge Terrace (1893). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 36 Collins and Harman, Joyce house, London Street, Lyttelton (1891). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 37 Collins and Harman, J. Joyce, Esq., House at Lyttelton, plans, elevations and section (1884). [Item 159648, Container 1.12.1, MB 1418]
- 38 Collins and Harman, Dr De Renzi, House, Oxford Terrace, plans, elevations and sections (1895). [Item 30568, Container 1.12.3, MB 1418]
- 39 Collins and Harman, J. J. Collins, Dallington house, plan and elevations (undated). [Item 159800, Container 2.2.4, MB 1418]
- 40 Collins and Harman, J. J. Collins' house, Dallington (date unknown). [Photograph: Collins and Harman, Album 2, Box 102, MB 1418]
- 41 Collins and Harman, Collins house, Dallington (date unknown). [Photograph: Collins and Harman, Album 2, Box 102, MB 1418]

- 42 Collins and Harman, Richards house, Manchester Street north (1901). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 43 Collins and Harman, Homan house, Fendalton (1890). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 44 Collins and Harman, H. R. Homan, Esq., House at Fendalton, plan, elevations, sections and details (1890). [Item 30979, Container 1.1.12, MB 1418]
- 45 Collins and Harman, John Anderson, Esq., Additions to House, Armagh St., plan, elevations and sections (1895). [Item 31260, Container 1.12.3, MB 1418]
- 46 Collins and Harman, Inveresk, Armagh Street (1895). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 47 Collins and Harman, Inveresk, 17 Armagh Street (1895). [Photograph: Laura Dunham, 2013]
- 48 Collins and Harman, Otakaro, Gloucester Street (1895). [Photograph: Canterbury Museum, Accession Number 2011.89.10, ID. 2049]
- 49 Collins and Harman, Otakaro, Gloucester Street (1895). [Photograph: Canterbury Museum, Accession Number 2011.89.16, ID. 2049]
- 50 Collins and Harman, E. M. Dawe, Esq., Fendalton, plans, elevations, section and details (1897). [Item 158816, Container 1.12.3, MB 1418]
- 51 Collins and Harman, Mrs J. Little, Fendalton, plans, elevations, and sections (1896). [Item 158825, Container 1.12.3, MB 1418]
- 52 Collins and Harman, Mrs J. Little, Fendalton, plan and elevations (1900). [Item 158856, Container 2.1.1, MB 1418]
- 53 Collins and Harman, E. J. Ross, Esq., House at Fendalton, plan, elevations, sections and details (1896). [Item 158826, Container 1.12.3, MB 1418]
- 54 Collins and Harman, Little house, Fendalton (1896). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 55 Collins and Harman, Collins house, Redcliffs (1898). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 56 Collins and Harman, J. J. Collins, House at Redcliffs, plan, elevations, section and details (1898). [Item 158815, Container 1.12.3, MB 1418]

- 57 Collins and Harman, Collins house, Carlton Road (1904). [Photograph: Collins and Harman, loose photographs, Box 86, MB 1418]
- 58 Collins and Harman, Dicken house, Fendalton (1899). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 59 Collins and Harman, Mrs Turnbull, Fendalton, plan, elevations, section and details (1898). [Item 158813, Container 1.12.3, MB 1418]
- 60 Collins and Harman, Thomas Dicken, Esq., House at Riccarton, plan, elevations, sections and details (1899). [Item 158834, Container 1.12.3, MB 1418]
- 61 Collins and Harman, J. D. Dickinson, Esq., Merivale, plans, elevations, sections and details (1899). [Item 31173, Container 1.12.3, MB 1418]
- 62 Collins and Harman, Mr W. H. Denton, Mile Road, Dallington, plans, elevations and section (1903). [Item 158885, Container 2.1.2, MB 1418]
- 63 Collins and Harman, Mr W. H. Triggs, Mile Road, Dallington, plans, elevations and section (1903). [Item 158882, Container 2.1.2, MB 1418]
- 64 Collins and Harman, M. A. T. Drummond, House, Leinster Rd., plan, elevations and sections (1904). [Item 158887, Container 2.1.2, MB 1418]
- 65 Collins and Harman, Presbytery, Hawarden, plan, elevations, sections and details (1900). [Item 158858, Container 2.1.2, MB 1418]
- 66 Collins and Harman, Miss A. C. Morrow, St. Albans, plan, elevations and sections (1902). [Item 158854, Container 2.1.1, MB 1418]
- 67 Collins and Harman, Drummond house, Leinster Road, Merivale (1904). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 68 Collins and Harman, Morrow house, corner of Rugby and Winchester Streets (1904). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 69 Collins and Harman, Presbytery, Hawarden (1904). [Photograph: Waipara Country Historical Society, Kete Hurunui Website, *Canterbury Times*, 12 December 1900]
- 70 Collins and Harman, Presbytery, O'carrolls Road, Hawarden (1904). [Photograph: Laura Dunham, 2013]

- 71 Collins and Harman, A. M. Paterson, Esq., Avonside, plan, elevations and sections (1904). [Item 158880, Container 2.1.2, MB 1418]
- 72 Collins and Harman, T. B. Gaffney, Esq., House, Esplanade, Sumner, plan, elevations, section and detail (1904). [Item 158886, Container 2.1.2, MB 1418]
- 73 Collins and Harman, Gaffney house, corner of Burgess Street and the Esplanade, Sumner (1904). [Photograph: Tjalling de Vries, 2013]
- 74 Collins and Harman, Gaffney house, corner of Burgess Street and the Esplanade, Sumner (1904). [Photograph: Tjalling de Vries, 2013]
- 75 Collins and Harman, R. C. Bishop, Esq., plans, elevations, sections and details (1902). [Item 158863, Container 2.1.1, MB 1418]
- 76 Collins and Harman, Bishop house, Cambridge Terrace (1902). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 77 Collins and Harman, Crosbie house, Durham Street (1899). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 78 Collins and Harman, Dr Moorhouse, Oxford Terrace, plans, elevations and section (1903). [Item 30583, Container 2.1.2, MB 1418]
- 79 Collins and Harman, S. S. Blackburne, Esq., plans, elevations and sections (1898). [Item 33118, Container 1.12.3, MB 1418]
- 80 Collins and Harman, Blackburne house, Armagh Street west (1898). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 81 Collins and Harman, Clark house, Colombo Street south (1904). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 82 Collins and Harman, G. E. Way, Esq., plans, elevations and sections (1898). [Item 158811, Container 1.12.3, MB 1418]
- 83 Collins and Harman, Way house, Cashmere (1898). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 84 Collins and Harman, Way house, Cashmere (1898). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 85 Collins and Harman, Te Rae, Redcliffs (1903). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 86 Collins and Harman, Te Rae, Redcliffs (1903). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]

- 87 Collins and Harman, D. Matson, Esq., Finglas Street, Papanui, plans, elevations, sections and details (1902). [Item 158855, Container 2.1.1, MB 1418]
- 88 Collins and Harman, Mrs McLean, Fendalton, plans, elevations, sections, details (1897). [Item 158817, Container 1.12.3, MB 1418]
- 89 Collins and Harman, McLean house, Waiwetū Street (1897). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 90 Collins and Harman, McLean house, Waiwetū Street (1897). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 91 Collins and Harman, McLean house, Waiwetū Street, hall interior (1897). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 92 Collins and Harman, Rutherford house, 4 Medbury Terrace (1902). [Photograph: Laura Dunham, 2013]
- 93 Collins and Harman, Rutherford house, 4 Medbury Terrace from Fendalton Road (1902). [Photograph: Private Collection]
- 94 Collins and Harman, Mrs George Rutherford, Fendalton, plans, elevations and sections (1902). [Item 158861, Container 2.1.1, MB 1418]
- 95 Collins and Harman, Mrs H. B. Johnstone, plans and front elevation (1902). [Item 158867, Container 2.1.1, MB 1418,]
- 96 Collins and Harman, Mrs H. B. Johnstone, elevations (1902). [Item 158866, Container 2.1.1, MB 1418,]
- 97 Collins and Harman, Mrs H. B. Johnstone, section and details (1902). [Item 158869, Container Number: 2.1.1, MB 1418]
- 98 Collins and Harman, Mrs Johnstone, elevations, plans and section of stables (1902). [Item 158868, Container 2.1.1, MB 1418,]
- 99 Collins and Harman, Johnstone house, corner of Park Terrace and Dorset Street (1902). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 100 Collins and Harman, Clive Grange, Haumoana, Hawke's Bay (1904). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 101 Collins and Harman, Clive Grange, Haumoana, Hawke's Bay (1904). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]

- 102 Collins and Harman, Clive Grange, inner hall interior, Haumoana, Hawke's Bay (1904). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 103 Collins and Harman, James MacFarlane, Esq., plans and details (1904). [Container 2.1.2, MB 1418]
- 104 Collins and Harman, James MacFarlane, Esq., elevations and sections (1904). [Container 2.1.2, MB 1418]
- 105 Collins and Harman, James MacFarlane, Esq., sections and details (1904). [Container 2.1.2, MB 1418]
- 106 Collins and Harman, Thomas Teschemaker, Esq., House, Middleton, plans and section (1903). [Item 158874, Container 2.1.1, MB 1418]
- 107 Collins and Harman, Thomas Teschemaker, Esq., House, Middleton, elevations and sections (1903). [Item 158875, Container 2.1.1, MB 1418,]
- 108 Collins and Harman, Teschemaker house, Lunns Road (1903). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 109 Collins and Harman, Teschemaker house, Lunns Road (1903). [Photograph: Laura Dunham, 2013]
- 110 Collins and Harman, W. Montgomery, Esq., Little River, plans, elevations and section (1902). [Items 158862, Container 2.1.1, MB 1418]
- 111 Collins and Harman, W. Montgomery, Esq., Little River, details (1902). [Items 158870, Container 2.1.1, MB 1418]
- 112 Collins and Harman, Knocklynn, Halswell (1902). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 113 Collins and Harman, Homebush, Darfield (1904). [*Pioneers of the Plains: The Deans of Canterbury*, 1996, p. 238]
- 114 Collins and Harman, Dr Finch, Cottage at St. Martin's and additions to house, plans, elevations, sections and details (1905). [Item 158871, Container 2.1.2, MB 1418]
- 115 Collins and Harman, Finch cottage, Wilson's Road (1905). [Photograph: Collins and Harman, loose photograph, Box 86, MB 1418]
- 116 Collins and Harman, Finch cottage, Wilson's Road (1905). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]

- 117 Collins and Harman, H. S. Graves, Esq., Cottage at Lower Fendalton, plans, elevations, sections and details (1906). [Item 160122, Container 2.1.3, MB 1418]
- 118 Collins and Harman, Graves cottage, Fendalton (1906). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 119 Collins and Harman, Graves cottage, Fendalton (1906). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 120 Collins and Harman, Residence, Carlton Street, for R. Hill Fisher, Esq., plans, elevations, sections and details (1908). [Item 160080, Container 2.1.3, MB 1418]
- 121 Collins and Harman, Cottage at Cashmere Hills for S. S. Blackburne, Esq., plans, elevations and section (1908). [Item 160107, Container 2.1.3, MB 1418]
- 122 Collins and Harman, Reverend F. R. Inwood, Bungalow, Cashmere Hills, plans, elevations sections and details (1911). [Item 158895, Container 2.2.1, MB 1418]
- 123 Collins and Harman, T. A. B. Bailey, Esq., Fendalton, plans, elevations and sections (1911). [Item 158899, Container 2.2.1, MB 1418]
- 124 Collins and Harman, C. White-Parsons, Esq., Idris Road, Fendalton, plans, elevations and sections (1911). [Item 158907, Container 2.2.1, MB 1418]
- 125 Collins and Harman, B. Guinness, Esq., House at Martin's Avenue, plan, elevation and sections (1912). [Item 158910, Container 2.2.1, MB 1418]
- 126 Collins and Harman, R. D. Harman, Riccarton, plans, elevations and sections (1905). [Item 158881, Container 2.1.2, MB 1418]
- 127 Collins and Harman, W. Jameson, Esq., Fendalton, W. Jameson, Esq., Fendalton, plans, elevations and sections (1906). [Item 160120, Container 2.1.3, MB 1418]
- 128 Collins and Harman, Herman house, Papanui Road (1907). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 129 Collins and Harman, Jennings house, 35 Knowles Street (1907). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 130 Collins and Harman, Williams house, 16 Chapter Street (1907). [Photograph: Collins and Harman, loose photograph, Box 86, MB 1418]

- 131 Collins and Harman, Button house, corner of Rossall Street and Merivale Lane (1907). [Photograph: Collins and Harman, loose photos, Box 86, MB 1418]
- 132 Collins and Harman, H. E. Button, Esq., House on Boundary Road, plans, elevation, sections and details (1907). [Container 2.1.3, MB 1418]
- 133 Collins and Harman, H. E. Button, Esq., House on Boundary Road, elevations, sections and details (1907). [Container 2.1.3, MB 1418]
- 134 Collins and Harman, Mrs J. Wilkin, Esq., Fendalton, plans, elevations and sections (1907). [Item 160114, Container 2.1.3, MB 1418]
- 135 Collins and Harman, John Suckling, Esq., Rugby Street, plans, elevations and sections (1906). [Item number 25348, Container number 2.1.3, MB 1418]
- 136 Collins and Harman, A. L. Pratt, Esq., House in Holly Road, St. Albans, plans and sections (1907). [Item 160078, Container 2.1.3, MB 1418]
- 137 Collins and Harman, A. L. Pratt, Esq., House in Holly Road, St. Albans, elevations (1907). [Item 160076, Container 2.1.3, MB 1418]
- 138 Collins and Harman, A. L. Pratt, Esq., Holly Road, motor house details (1907). [Item 160077, Container 2.1.3, MB 1418]
- 139 Collins and Harman, Pratt house, 39 Holly Road (1907). [Photograph: Collins and Harman, loose photograph, Box 86, MB 1418]
- 140 Collins and Harman, Pratt house, 39 Holly Road (1907). [Photograph: Collins and Harman, Album 6, Box 103, MB 1418]
- 141 Collins and Harman, Pratt house, 39 Holly Road (1907). [Photograph: Laura Dunham, 2013]
- 142 Collins and Harman, Pratt house, motor house, 39 Holly Road (1907). [Photograph: Laura Dunham, 2013]
- 143 Collins and Harman, Pratt house, dining room interior (1907). [Photograph: Laura Dunham, 2013]
- 144 Collins and Harman, Pratt house, tile surround in dining room (1907). [Photograph: Laura Dunham, 2013]
- 145 Collins and Harman, G. H. N. Helmore, House in Helmore's Road, Fendalton, Ch-ch., plans and sections (1908). [Container 2.1.3, MB 1418]

- 146 Collins and Harman, G. H. N. Helmore, House in Helmore's Road, Fendalton, Ch-ch., elevations (1908). [Container 2.1.3, MB 1418]
- 147 Collins and Harman, Westenra house, corner of Oxford Terrace and Lichfield Street (1907). [Photograph: Collins and Harman, loose photograph, Box 86, MB 1418]
- 148 Collins and Harman, Russell house, 274 Papanui Road (1910). [Photograph: Art History and Theory Slide Collection, University of Canterbury]
- 149 Collins and Harman, T. G. Russell, Esq., Papanui Road, details (1910). [Item 158918, Container 2.2.1]
- 150 Collins and Harman, T. D. Harman, Esq., House at Fendalton, plans, elevations and sections (1910). [Item 158890, Container 2.2.1, MB 1418]
- 151 Collins and Harman, T. D. Harman house, Crohane, 101 Fendalton Road (1910). [Photograph: Laura Dunham, 2011]
- 152 Collins and Harman, T. D. Harman house, Crohane, 101 Fendalton Road (1910). [Photograph: Peter and Fi Harman]
- 153 Collins and Harman, T. E. Taylor, Esq., Akaroa, plans, elevations and section (1910). [Item 158904, Container 2.2.1, MB 1418]
- 154 Collins and Harman, John Milliken, Esq., Springfield, plans, elevations and section (1912). [Item 158917, Container 2.2.1, MB 1418]
- 155 Collins and Harman, J. J. Collins, House, Park Terrace, Esq., plans, elevations and sections (1911). [Item 158920, Container 2.2.1, folder, MB 1418]
- 156 Collins and Harman, Dr H. E. Finch, Cottage & Garage, Shirley, plans, elevations and sections (1911). [Item 158896, Container 2.2.1, MB 1418]
- 157 Collins and Harman, Dr Finch, House at Shirley, plans, elevations and sections (1912). [Item 30570, Container 2.2.1, MB 1418]
- 158 J. G. Collins, Finch house, watercolour perspective (1912). [Item 159762, Container 2.2.3, MB 1418]
- 159 Collins and Harman, R. O. Lindsay, Esq., Idris Road, plans, elevations and section (1913). [Item 33015, Container 2.2.2, MB 1418]
- 160 Collins and Harman, Ahuriri, Tai Tapu (1908). [*Colonial Landscape Gardener: Alfred Buxton of Christchurch, New Zealand, 1872-1950*, 1989]

- 161 Collins and Harman, Vicarage at Hororata, plans, elevations, sections and details (1908). [Item 160109, Container 2.1.3, MB 1418]
- 162 Collins and Harman, St. John's Vicarage, Hororata (1908). [Photograph: Te Waiora Christian Trust]
- 163 Collins and Harman, St. John's Vicarage, Hororata (1908). [Photograph: Te Waiora Christian Trust]
- 164 Collins and Harman, A. Morten, Esq., House at Hornby, plans (1910). [Item 158892, Container Number 2.2.1, MB 1418]
- 165 Collins and Harman, A. Morten, Esq., House at Hornby, elevations (1910). [Item 158891, Container 2.2.1, MB 1418]
- 166 Collins and Harman, A. Morten, Esq., House at Hornby, west elevation and section (1910). [Item 158894, Container 2.2.1, MB 1418,]
- 167 Collins and Harman, A. Morten, Esq., Motor House, Ect. [sic], elevations, plan and sections (1910). [Item 158893, Container 2.2.1, MB 1418]
- 168 Collins and Harman, Stoneycroft, 79 Carmen Road, Hornby (1910). [Photograph: Laura Dunham, 2013]
- 169 Collins and Harman, Stoneycroft, 79 Carmen Road, Hornby (1910). [Photograph: Laura Dunham, 2013]
- 170 Collins and Harman, J. Buchanan, Esq., House at Little River, plans, elevation and sections (1912). [Item 158911, Container 2.2.1, MB 1418]
- 171 Collins and Harman, J. Buchanan, Esq., House at Little River, elevations, section and details (1912). [Item 158914, Container 2.2.1, MB 1418]
- 172 Collins and Harman, John Deans, Esq., Residence at Homebush, Kirkstyle, plans, elevations and section (1909). [Item 160072, Container 2.1.3, MB 1418,]
- 173 Collins and Harman, Kirkstyle, Darfield (1909). [*Pioneers of the Plains*, 1996, p. 212]
- 174 Collins and Harman, Rydal Downs, Mt. Thomas (1909). ['An Architectural History of the Early Ashley County,' 1988]
- 175 Collins and Harman, J. Ensor, Esq., House at Mount Thomas, plans, elevations and sections (1909). [Item 160079, Container 2.1.3, MB 1418]

- 176 Collins and Harman, Captain Harris, House at Homebush, plans, elevations and section (1911). [Item 158901, Container 2.2.1, MB 1418]
- 177 Collins and Harman, Rowallan, Darfield (1911). [*Pioneers of the Plains*, 1996, p. 271]
- 178 Collins and Harman, Rowallan, Darfield (1911). [*Pioneers of the Plains*, 1996, p. 199]
- 179 Collins and Harman, F. J. Saville [sic], Esq., Waddington, plans, elevations, sections and details (1906). [Items 160121, Container 2.2.1, MB 1418]
- 180 Collins and Harman, F. J. Saville [sic], Esq., Waddington, elevations and details (1906). [Items 160117, Container 2.2.1, MB 1418]
- 181 Collins and Harman, Sandown, Waddington (1906). [*Pioneers of the Plains*, 1996, p. 271]
- 182 Collins and Harman, Brackendale, Leaches Road, Hororata (1907). [Photograph: Laura Dunham, 2013]
- 183 Collins and Harman, House for Mrs George Rutherford at Rakaia, plans and details (1907). [Items 160126, Container 2.1.3, MB 1418]
- 184 Collins and Harman, Mrs George Rutherford's House at Rakaia, elevations and sections (1907). [Item 160127, Container 2.1.3, MB 1418]
- 185 Collins and Harman, Brackendale, Leaches Road, Hororata (1907). [Photograph: Laura Dunham, 2013]
- 186 Collins and Harman, Mr P. McFarlane, House at Woodgrove, N. C., plan, elevations and section (1910). [Item 158909, Container 2.2.1, MB 1418]
- 187 Collins and Harman, E. W. Amos, Esq., Sydenham, plan, elevations and sections (1914). [Item 159752, Container 2.2.4, MB 1418,]
- 188 Collins and Harman, Mr T. Chamberlain, Amberley, plan, elevations and sections (1927). [Item 159815, Container 2.2.4, MB 1418,]
- 189 Collins and Harman, J. J. Collins, 78 Bristol St., St. Albans, plans, elevations, section and details (undated). [Item 159809, Container 2.2.4, MB 1418]

- 190 Collins and Harman, R. Wallwork, Esq., Gracefield Street, plans, elevations and sections (1914). [Item 159758, Container 2.2.2, MB 1418]
- 191 Collins and Harman, Wallwork house, 42 Gracefield Avenue (1914). [Photograph: Laura Dunham, 2013]
- 192 Collins and Harman, Burnett house, 24 New Brighton Road (1925). [Photograph: Laura Dunham, 2013]
- 193 Collins and Harman, The Vicarage, Lower Riccarton, plans and sections (1916). [Item 159755, Container 2.2.2, MB 1418]
- 194 Collins and Harman, The Vicarage, Lower Riccarton, elevations (1916). [Item 159754, Container 2.2.2, MB 1418]
- 195 Collins and Harman, Mr W. R. Burnett, plans, elevations and sections (1925). [Container 2.2.4, MB 1418]
- 194 Collins and Harman, Residence for Mr W. R. Burnett, details (1925). [Container 2.2.4, MB 1418]
- 195 Collins and Harman, Residence for Ronald Fisher, Esq., St. Albans, plans, elevations and sections (undated). [Item 160108, Container 2.1.3, MB 1418]
- 196 Collins and Harman, J. T. McGee, Esq., Riccarton, plan, elevations and section (1921). [Item 159790, Container 2.2.4, MB 1418]
- 197 Collins and Harman, McGee house, 18 Kauri Street, Riccarton (1921). [Photograph: Laura Dunham, 2013]
- 198 Collins and Harman, McGee, Esq., 18 Kauri Street, Riccarton (1921). [Photograph: Laura Dunham, 2013]
- 199 J. F. Munnings (Collins and Harman), Residence, Merivale Lane for R. Wright, Esq., plan, elevations and sections (1919). [Item 159781, Container 2.2.3, MB 1418]
- 200 Collins and Harman, Houses at Little River for the Wairewa County Council, elevations and sections (1926). [Item 159820, Container 2.2.4, MB 1418]
- 201 Collins and Harman, F. J. Savill, Esq., Hanmer, plan (1917). [Item 159776, Container 2.2.3, MB 1418]
- 202 Collins and Harman, F. J. Saville [sic], Esq., Hanmer, elevations and sections (1917). [Item 159776, Container 2.2.3, MB 1418]

- 203 Collins and Harman, St. Helen's Station, Chatterton Road, Hanmer (1917). [Photograph: Laura Dunham, 2013]
- 204 Collins and Harman, St. Helen's Station, Chatterton Road, Hanmer, verandah (1917). [Photograph: Laura Dunham, 2013]
- 205 Collins and Harman, Mrs A. McFarlane, Fendalton, plans, elevations and section (1919). [Item 159787, Container 2.2.3, MB 1418]
- 206 Collins and Harman, Mrs A. McFarlane, details (1919). [159786, Container Number 2.2.3, MB 1418]
- 207 Collins and Harman, G. H. Congreve, plans, elevations and sections (1919). [Item Number 159788, Container Number 2.2.3, MB 1418]
- 208 Collins and Harman, Ch.-Ch. Domains Board, Curator's House, plans, elevations and section (1919-1921). [Item 159761, Container 2.2.3, MB 1418]
- 209 Collins and Harman, Botanical Gardens, Curator's House, 7 Rolleston Avenue (1919-1921). [Photograph: Laura Dunham, 2010]
- 210 Collins and Harman, Curator's House, 7 Rolleston Avenue (1919-1921). [Photograph: Laura Dunham, 2010]
- 211 Collins and Harman, C. H. Lewis, Esq., Cashmere, plans, elevations and sections (1914). [Item 159757, Container 2.2.2, MB 1418]
- 212 Collins and Harman, Residence for V. Massey, Esq., Macmillan Avenue, Cashmere, plans, elevations and section (1921). [Item 159806, Container 2.2.4, MB 1418]
- 213 Collins and Harman, Residence for R. O. Lindsay, Esq., Cashmere, plans, elevations and section (1921). [Item 159835, Container 2.2.4, MB 1418]
- 214 Collins and Harman, H. Kidson, Esq., Cashmere, plans, elevations, section and details (1922). [Item 159793, Container 2.2.4, MB 1418]
- 215 Collins and Harman, G. H. Mason, Esq., Cashmere, plans, elevations and section (1919). [Item 30788, Container 2.2.3]
- 216 Collins and Harman, Mrs E. R. Sawtell, House at Sumner, plans, elevations and sections (1927). [Item 159819, Container 2.2.4, MB 1418]
- 217 Collins and Harman, R. F. Goulter, Esq., Blenheim, plans, elevations and section (1923). [Container 2.2.4, MB 1418]

- 218 Collins and Harman, R. F. Goulter, Esq., Blenheim, plan, elevations and details (1923). [Container 2.2.4, MB 1418]
- 219 Collins and Harman, Timara, Dog Point Road, Blenheim (1923). [Photograph: Geoffrey Dunham, 2013]
- 220 Collins and Harman, Timara, Dog Point Road, Blenheim (1923). [Photograph: Geoffrey Dunham, 2013]
- 221 Collins and Harman, Timara, entrance hall, Dog Point Road, Blenheim (1923). [Photograph: Geoffrey Dunham, 2013]
- 222 Collins and Harman, Timara, dining room, Dog Point Road, Blenheim (1923). [Photograph: Geoffrey Dunham, 2013]
- 223 Collins and Harman, H. J. Otley, Esq., Proposed Residence, plans, elevations and sections (1923). [Item 159768, Container 2.2.3, MB 1418]
- 224 Collins and Harman, Residence for G. E. Way, Esq., Fendalton, plans, elevations, sections and details (1924). [Item 159824, 159825, Container 2.2.4, MB 1418]
- 225 Collins and Harman, Way house, 20 Helmores Lane, Fendalton (1924). [Photograph: Laura Dunham, 2013]
- 226 Collins and Harman, Way house, hall interior, 20 Helmores Lane, Fendalton (1924). [Photograph: Laura Dunham, 2013]
- 227 Collins and Harman, Residence for Miss Reid, Merivale Lane, plans, elevations and sections (1924). [Item 159802, Container 2.2.4, MB 1418]
- 228 Collins and Harman, G. R. Maling, Esq., plans, elevations and sections (1926). [Item 159794, Container 2.2.4, MB 1418]
- 229 Collins and Harman, G. R. Maling, Esq., plans, elevations and sections (1926). [Item 159794, Container 2.2.4, MB 1418]
- 230 Collins, Harman and Munnings, J. E. Bates, Esq., Holmwood Road, plans, elevations and sections (1919). [Container 2.2.3, MB 1418]
- 231 Collins, Harman and Munnings, Bates house, 43 Holmwood Road, details (1919). [Container 2.2.3, MB 1418]
- 232 Collins, Harman and Munnings, Bates house, 43 Holmwood Road, western elevation (c. 1920s). [Photograph: Samuel Heath Head, Ref. 1/1-011074-G, Alexander Turnbull Library]

- 233 Collins, Harman and Munnings, Bates house, 43 Holmwood Road, western elevation (c. 1920s). [Photograph: Samuel Heath Head, Ref: 1/1-011073-G, Alexander Turnbull Library]
- 234 Collins, Harman and Munnings, Bates house, 43 Holmwood Road, western elevation (c. 1920s). [Photograph: Samuel Heath Head, Ref: 1/1-011073-G, Alexander Turnbull Library]
- 235 Collins and Harman, Wilding house, Kilmarnock Street (1922). [‘The Study of the Historical Development of Domestic Architecture in Canterbury,’ 1941]

Introduction

During its existence between 1883 and 1927, the Christchurch firm of Collins and Harman was one of the most prolific architectural firms in New Zealand. Architects John James Collins (1855 – 1933) and Richard Dacre Harman (1859 – 1927) were partners for thirty-seven years,¹ ending their association in 1921 when J. J. retired and his son John Goddard Collins (1886 – 1973) succeeded him. Thought to be the first New Zealand-born and trained architects, both Collins and Harman led the second phase of the firm, which was until recently one of the longest running architecture practices in the country.² Although the pair enjoyed long careers and produced a great number of buildings around the country, they have a limited presence in the architectural histories of New Zealand.

Considerable emphasis has been placed on the significance of the firm's founder, W. B. Armson (1833 – 1883) while Collins and Harman's importance has been somewhat overlooked. Apart from two exhibitions (and their accompanying catalogues), only John Stacpoole's *Colonial Architecture in New Zealand* (1976) and Peter Shaw's *A History of New Zealand Architecture* (1991) make reference to the firm's contribution to architecture, tending to focus on its commercial and ecclesiastical work.³ A record of the firm's history exists in the book written by J. J. Collins' grandson, John Kempthorne Collins, in 1965 however, several errors are apparent in the narrative,

¹ J. J. was born on the 1st of April, 1855 and died on the 2nd of June, 1933. Harman was born on the 3rd of June, 1859 and died on the 26th of December, 1927.

² The Dunedin firm of Mason and Wales is now New Zealand's longest running architecture practice. It was established in 1863 and is still in business today.

³ Shaw confuses R. S. D. Harman for R. D. Harman. The exhibitions were 'W. B. Armson: A Colonial Architect Rediscovered,' held at the Robert McDougall Art Gallery, 6 December, 1983 – 31 January 1984, and 'A Century of Architectural Drawing: Works from the Armson-Collins Collection,' at the School of Fine Arts Gallery at the University of Canterbury, 15 – 26 August, 1994. John Stacpoole, *Colonial Architecture in New Zealand*, Wellington, Reed, 1976, pp. 158, 168; Peter Shaw, *A History of New Zealand Architecture*, Auckland, Hodder & Stoughton, 1991, p. 103.

possibly owing to the oral provenance of the sources.⁴ Collins and Harman's work covered many different forms of architecture for a variety of clients around the country. The pair was extensively involved in art and architecture related organisations and was instrumental in achieving greater recognition for the architectural profession in Canterbury. Nevertheless, their peers have received more attention in these areas. They included Samuel Hurst Seager (1855 – 1933), who was J. J.'s exact contemporary, and the partnership of Helmore and Cotterill, which in some ways might be considered as Collins and Harman's successors. In addition, many of their designs have been mistaken for work by R. W. England, E. H. England, Clarkson and Ballantyne, Cecil Wood and R. S. D. Harman, who was a nephew of R. D. Harman.

A thorough knowledge of the firm's principals in its various stages is hampered by the confusion over the names of its members, which are all similar to those of other family members. This causes many stumbling blocks when investigating local history sources for details of the architects' activities. Nonetheless, the account given by J. K. Collins is supplemented by the existence of the firm's archives in the University of Canterbury's Macmillan Brown Library. Fortunately, many architectural drawings from each period of the firm's lifespan survive in this collection, providing an invaluable record of its designs and business transactions.

The firm was founded in November 1870 by William Barnett Armson who began practice in Christchurch on Colombo Street. Armson was born in London in 1833 to carpenter Francis William Armson and Jane Barnett.⁵ After moving to New Zealand

⁴ J. K. Collins, *A Century of Architecture*, Christchurch, Caxton Press, 1965.

⁵ According to J. K. Collins, Armson's father was a builder and a Francis William Armson is registered as a builder and surveyor on the birth certificate of W. B.'s sister. Collins, p. 7; also the Register of

in 1852 the family emigrated to Melbourne two years later where William was articled to the architectural and engineering firm of Purchas and Swyer for six years.⁶ Armson returned to New Zealand in 1862 to begin his career in Dunedin as an assistant draughtsman under the Otago Provincial Government Engineer. He then formed his own practice before moving to Oamaru in 1864 and then relocating to Hokitika in 1866. Armson's work comprised nearly all aspects of the profession including surveying, engineering and the design of a wide variety of colonial buildings.⁷ In 1866 he travelled to England to work in the office of Henry Walker in Leeds, where he was able to further his experience with an established architect. Some drawings reportedly undertaken by Armson from this time still exist, depicting stone Gothic facades and decorative brickwork in delicate watercolours.⁸

Back in Christchurch in 1870, Armson immediately began advertising his services as an "Architect and Civil Engineer" and applied for the job as Lyttelton's town surveyor along with B. W. Mountfort, S. C. Farr and C. E. Fooks less than a month after his arrival there.⁹ In 1872 he became a founding member of the Canterbury Association of Architects with Mountfort, Alexander Lean and Frederick Strouts. Armson was an active participant of the Association and often referred to its Scale of

Births and Baptisms, St. Marylebone Christ Church, St. Marylebone, London, Jane Amelia Armson, 19 January, 1844.

⁶ Collins, p. 7.

⁷ Linda Tyler, 'Armson's Early Career,' Ian J. Lochhead and Johnathan Mané, eds., *W. B. Armson: A Colonial Architect Rediscovered*, exh. cat., Christchurch, Robert McDougall Art Gallery, 1983, pp. 8-9.

⁸ Collins, p. 9; Architectural drawing by Henry Walker, Leeds (and Armson), New Gate House for the Leeds Union, plans and elevations (1870), Item Number 30848, Container Number 1.6.1, Accession Number 1418, Armson-Collins Architectural Drawings Collection, Macmillan Brown Library, University of Canterbury.

⁹ Farr was appointed Surveyor. *The Press*, 14 December 1870, p. 3.

Charges in his business dealings.¹⁰ From 1871 onwards, Armson produced some of his most celebrated designs for Christchurch and Lyttelton's public and commercial buildings. These included offices for Charles Clark on Hereford Street (1871), Lyttelton Borough School (1873), and Christchurch Boys' High School (1879), now part of the Arts Centre of Christchurch. Well-practised in the Gothic Revival style of architecture, he employed it in the design of some of the city's earliest commercial buildings, favouring a Venetian Gothic character that utilised polychromatic masonry, traceried windows and arcades. Major designs that feature this style include the Press Co. Printing House (1879) and Christchurch Girls' High School (1880).¹¹

Armson's reputation as a thorough professional was quickly established in Canterbury and his growing status as a foremost colonial architect is well-documented in the firm's Register of Commissions. The amount of work requested of Armson in 1871 alone added up to £8000 and resulted in his office being moved to Cashel Street (in Stone's Buildings) and J. J. Collins' employment in the same year.¹² By 1881 his reputation and practice had expanded satisfactorily to enable him to move his office to what was then 203 Gloucester Street; presumably a more spacious office since Armson's office now employed thirteen staff.¹³

John James Collins was born in Christchurch to James Collins, a farmer from Hampshire, and his wife Selina (née Goddard) who arrived in Lyttelton in 1851.

¹⁰ Connal McCarthy, 'Armson and the Architectural Profession,' Lochhead and Mané, eds., *W. B. Armson: A Colonial Architect Rediscovered*, exh. cat., Christchurch, Robert McDougall Art Gallery, 1983, pp. 21-22.

¹¹ In the February 2011 Canterbury earthquakes, the Christchurch Boys' and Girls' High Schools both sustained damage, with the latter demolished in the same year.

¹² An equivalent for £8000 in NZD today reaches \$1,085,780.35.

¹³ Armson designed this building for the Christchurch Gas Company in 1880. Collins, p. 12. Robyn Ussher, 'Armson in Christchurch,' Lochhead and Mané, eds., *W. B. Armson: A Colonial Architect Rediscovered*, exh. cat., Christchurch, Robert McDougall Art Gallery, 1983, p. 13.

James Collins became the proprietor of Collins' Family Hotel and Boarding House on Latimer Square (also known as the Occidental Hotel, Plate 1), where the families of rural landowners stayed, while the landowners themselves were accommodated in the nearby Christchurch Club. The Collins family probably lived in or near the Hotel, a long timber building with iron fretwork and a double-height verandah.¹⁴ At age sixteen John became articled to Armson, having picked up *A Treatise on the Decorative Part of Civil Architecture* instead of a book about American Indians when applying for the job, as the story is popularly told.¹⁵

Articled to an experienced professional, Collins underwent a typical nineteenth-century architectural education that involved copying or tracing drawings and acting as an assistant to Armson in the menial tasks of the business. His knowledge of architectural history may have been broadened by Armson's library which contained treatises on a range of architectural subjects, though many books that survive in this collection have a distinct focus on Gothic and Classical architecture.¹⁶ The design process involved making designs in pencil which were then traced by apprentices such as Collins to become working drawings. Colours were then applied to the presentation set of drawings, with various details being added by the architect. When he was deemed sufficiently able, Collins would have been given more responsibilities such as writing specifications, making freehand and mechanical drawings and working on detailed studies under supervision. Then he would have graduated to

¹⁴ James Collins built the hotel in 1861 and it was extended to a design by S. C. Farr in 1864. Selina Collins was housekeeper of the Christchurch Club, but it is likely that she also worked in the hotel once it was established. The hotel was demolished in 2011 as a result of the 2011 February earthquakes. G. R. MacDonald, 'Dictionary of Canterbury Biographies,' C478.2, Canterbury Museum.

¹⁵ The same copy of the treatise, by Sir William Chambers and illustrated by Joseph Gwilt, is now in the University of Canterbury's library collection. Armson's advertisement for "an architectural draftsman" was first made in the *Star*, 20 October 1871, p. 1. Collins, p. 11.

¹⁶ Ann McEwan, 'Learning by Example: Architectural Education in New Zealand Before 1940,' *Fabrications*, Vol. 9, May 1999, p. 1. Bibliographical Inventory of Books Donated by Collins Architects, Christchurch, to the University of Canterbury Library, 1993.

draughtsman, all the while observing Armson's design techniques and dealings with clients and contractors until he became experienced enough to assume a higher position.¹⁷ A letter written by Armson to a dissatisfied client in July 1882 first mentions Collins as his manager, stating that "Mr Collins was quite right in declining to hand over the plans without my authority."¹⁸ Collins was twenty-seven at the time so it is reasonable to suppose that he had held this position for some years already, remaining in charge of the office whenever Armson was away, writing out letters on his behalf and coming increasingly into direct contact with clients.¹⁹

By the middle of 1882, Armson's health had begun to decline and his mounting reliance on Collins naturally led him to plan Collins' eventual partnership in the business.²⁰ According to J. K. Collins, the contract for doing so was drawn up but was never signed. Armson died of a "bronchial attack" on 22 February, 1883 and Collins was forced to sell his horse and trap and his new home (he had married the year before) to purchase the practice from Armson's estate.²¹ To continue working on the firm's commissions and to further subsidise the £150 required to purchase the firm, he took on George Lloyd as a partner, who then sold his share of the business to Richard Harman in December 1884.²²

¹⁷ Mary N. Woods, *From Craft to Profession: The Practice of Architecture in Nineteenth-century America*, Berkeley, University of California Press, 1999, pp. 80-81, 139-140, 145.

¹⁸ Armson wrote to the manager of the New Zealand Loan and Mercantile Agency Company, 4 July, 1882. W. B. Armson Letterbook, Item 74722, Archive ID 3, Container 1, MB 1418.

¹⁹ Several letters in Armson's Letterbook dating from 27 June, 1877 are written by J. J. on Armson's behalf, particularly in the 1880s when Armson became increasingly unwell.

²⁰ The first mention of his illness is in a letter from Armson dated 4 July, 1882. Armson Letterbook.

²¹ Collins, p. 16. J. J. married Arabella Eliza Walkden (1860 – 1927), an Austrian woman who was the daughter of Charles Walkden, a civil engineer and Christchurch City Surveyor, on 3 January, 1882 at Holy Trinity Avonside. Church Register, HTA.3.186, Christchurch City Library.

²² Lloyd's name is the only record we have of him. A notice in *The Press* of 9 January 1885, p. 3, announces the name change of the firm from 'Armson, Collins and Lloyd' to 'Armson, Collins and Harman.' Before his death, Armson had desired that the firm continue to bear his name. While J. K. Collins states that 'Armson' was included in the name until 1931, in practice it was only used in tender notices until mid-1886.

Harman was born in Christchurch to Emma de Renzy and Richard James Strachan Harman, an engineer who was an active civil servant in the city's early history.²³ The Harman home was a timber Gothic house on Windmill Road, Sydenham (pl. 2), with steeply-pitched gables and extensive gardens.²⁴ In 1877, R. J. S. Harman's firm of Harman and Stevens, land agents, commissioned an office building from Armson and this is probably how the younger Richard Harman came to be articled to Armson after he left school in the same year, at age eighteen.²⁵ His training more or less followed that of Collins' and as they were close in age and shared similar interests, Collins clearly felt that Harman was a suitable candidate for working closely with him as a business partner. Both had attended Christ's College at roughly the same time and each was the son of a well-known figure in early Christchurch.²⁶ Ultimately, Armson's legacy of a comprehensive architectural knowledge, his respected reputation and a strong client base allowed Collins and Harman to carry on the business virtually intact.²⁷

The careers of both Collins and Harman spanned a period of rapid transformation in New Zealand. In the early 1880s Christchurch was thriving on the success of Canterbury's agriculturalists, which had stimulated the growth of a commercial sector. This prosperity was giving way to a depression, yet numerous commercial and

²³ R. J. S. Harman (1828 – 1902) was born in Dublin and was the chairman of the Management Committee for the Canterbury Association until 1857. He was also on the Canterbury Provincial Council from 1857 until 1862, and founded and participated in many local clubs and societies, such as the Canterbury Rowing Club, of which he was the founding member and president between 1863-1902. *Star*, 27 November 1902, p. 3.

²⁴ The Harman residence was called 'Crohane' after Emma's home in Ireland and was probably built by R. J. S. in the 1850s on what is now Antigua Street. It was demolished in the early 1990s. Interview with Peter Harman, 4 May, 2013. *Star*, 27 July 1906, p. 3.

²⁵ Letters written by Armson to Harman and Stevens date back to February 8, 1877.

²⁶ Collins attended Christ's College between 1865 and 1871, Harman attended between 1869 and 1877. Christ's College Old Boys' Association, *The School List of Christ's College, 1850 to 1950*, sixth edition, Christchurch, Christ's College Old Boys' Association, 1997, pp. 65, 97.

²⁷ Interview with Maurice Hunt, 6 October 2011.

institutional buildings continued to be constructed.²⁸ As Christchurch's population increased, a rise in residential development occurred in the 1870s, forming the basis of future suburban expansion. Areas such as Papanui, Merivale, Fendalton and Riccarton developed in response to a succession of improvements in transport, amenities and residents with available funds to build their homes.²⁹ The clients of architects tended to be made up of the well-educated and socially ambitious, including the nouveaux riches, pastoralists, rising political figures, and an expanding group of professional people. High numbers in the latter group indicate that movement within the local 'class structure' had become increasingly fluid during the early 1890s.³⁰ It is against this background that architects in Canterbury worked, catering to a diverse clientele who sought distinction via the architectural symbolism of their homes.

Today, Collins and Harman are generally known for its designs of large-scale, historically-styled residences, such as Te Koraha and Meadowbank. Overall, the firm's early preference was for asymmetrically massed homes with steep roofs and gables, verandahs, porches, false half-timbering and a conventional internal layout. While some of their peers also worked in this manner, Collins and Harman quickly gained reputations as the architects of fashionable houses. However, the firm's stylistic development was not straightforward as it followed several tendencies at any one time to meet the differing requirements of its clients. With this diversity of approaches, the firm's development does not fit into conventional frameworks of consistent stylistic progression.

²⁸ Trevor Burnard, 'An Artisanal Town – The Economic Sinews of Christchurch,' *Southern Capital Christchurch: Towards a City Biography, 1850-2000*, John Cookson and Graeme Dunstall, eds., Christchurch, University of Canterbury Press, 2000, pp. 116-118.

²⁹ More than half of Christchurch's private capital was spent on private housing between 1886 and 1888. *Ibid.*, p. 120.

³⁰ *Ibid.*, pp. 116-118, 206.

Collins and Harman supplied domestic designs for clients in Canterbury for forty-four years, a fact alone that warrants an examination of its work. Anthony D. King explains that the “size, appearance, location and form [of buildings] are governed... by a society’s ideas, its forms of economic and social organisation, its distribution of resources and authority, its activities, and the beliefs and values which prevail at any one period of time.”³¹ James S. Duncan takes this concept further by suggesting that the interrelationships between the individual, social worlds and social structure must be considered when investigating the meaning of housing, and by extension, the role of the architect in providing homes.³² Engaging an architect to design a home immediately suggests the desire for improvement on behalf of the client, recognising the potential of a building in being endowed with status and effectively forming the “self-evaluation” of one’s status or identity.³³ How Cantabrians utilised their wealth in commissioning homes throughout this period can be uncovered by tracing the firm’s house designs, and scrutinising the domestic lifestyles of its clients.

A history of domestic architecture in the province is another outcome of understanding Collins and Harman’s work. Late nineteenth-century New Zealand homes largely followed the example set by Great Britain, which was under the influence of the Arts and Crafts movement. This had emerged from the Gothic Revival in a reassessment of medieval Gothic architecture, stimulated by the ideas of A. W. N. Pugin (1812 – 1852) and John Ruskin (1819 – 1900). Gothic architecture, they believed, reinstated high morals through a sincere focus on craftsmanship, beauty and individuality as a reaction against the decline of moral, social and aesthetic

³¹ Anthony D. King, ed., *Buildings and Society: Essays on the Social Development of the Built Environment*, London, Routledge & Kegan Paul, 1980, p. 1.

³² James S. Duncan, *Housing and Identity: Cross-Cultural Perspectives*, London, Croom Helm, 1981, p. 1.

³³ John Agnew, ‘Home Ownership and Identity in Capitalist Societies,’ Duncan, ed., *Housing and Identity*, pp. 61-62.

standards in Britain, caused by the Industrial Revolution. Both were joined by William Morris, whose own Red House at Upton, Kent (1859) is acknowledged to be the first building to unite the movement's principles of harmony in design, honesty in construction, respect for existing materials and the character of the local environment. These ideas were propounded in a New Zealand context by Seager, who in 1900 considered that due to the nation's lack of "distinctive forms of art," architects would have to rely on English sources until a clear style of New Zealand's own could be established.³⁴

Collins and Harman left behind an extensive imprint of its domestic work in Canterbury. In the nature of domestic architecture, the contributions the firm made to its evolution in the province have not always been publicly visible. However, this should not mean that its work in this area is any less deserving of attention. The homes designed by Collins and Harman throughout this period establish the firm's great versatility and considerable impact on domestic architecture in New Zealand.

³⁴ Samuel Hurst Seager, 'Architectural Art in New Zealand,' *Journal of the Royal Institute of British Architects*, Vol. 3, No. 19, 29 September 1900, p. 481. Ian J. Lochhead, 'The Architectural Art of Samuel Hurst Seager,' *Art New Zealand*, Spring, No. 44, 1987, pp. 92-94.

Chapter One: The Early Years, 1883 – 1895

“The position of a landed proprietor, be he squire or nobleman, is one of dignity.... He has been blessed with wealth, and he need not shirk from using it in its proper degree. He has been placed by Providence in a position of authority and dignity, and no false modesty should deter him from expressing this, quietly and gravely, in the character of his house.”¹

“He suggests as the answer of the English gentleman, when his architect asks him in what style he wishes his house built? ‘In no style at all, except the comfortable style if there be one,’ and, ‘Take me as I am, and build my house in my own style.’”²

Following Armson’s death early in 1883, J. J. Collins and R. D. Harman found themselves attempting to resume the business as it was under Armson’s leadership. Having acquired the firm, Collins must have been fully aware of the necessity of conducting the practice in the same professional manner as Armson had to protect the firm’s reputation and secure additional clients. Yet the firm was not alone in this need. A “Long Depression” had settled in New Zealand in 1878 and would last until 1896 amid increasing debt, unemployment, low wages and a struggling economy that continued to depend on its British counterpart. Its effect on Canterbury was severe and a lack of capital for ambitious building projects drove architects like Seager to join the “Exodus” to Australia.³

¹ Sir George Gilbert Scott, *Secular and Domestic Architecture*, 1857, quoted from Mark Girouard, *The Victorian Country House*, Oxford, Clarendon Press, 1971, p. 2.

² J. J. Stevenson, *House Architecture*, London, Macmillan and Co., 1880, Vol. I, p. 8.

³ Robin Skinner, ‘An Architect Abroad: Hurst Seager in New South Wales 1890-1893,’ Christine McCarthy, ed., *“Strident Effects of Instant Sophistication:” New Zealand Architecture in the 1890s, A One Day Symposium*, conference proceedings of the paper presented at the Centre for Building Performance Research, Victoria University of Wellington, 7 December 2007, p. 71. W. J. Gardner, ‘A Colonial Economy,’ W. H. Oliver, B. R. Williams, eds., *The Oxford History of New Zealand*, Wellington, Oxford University Press, 1981, pp. 75-76. Also, John Cookson, ‘Towards a City Biography,’ Cookson and Graeme Dunstall, eds., *Southern Capital Christchurch*, pp. 22, 355; Stevan Eldred Grigg, *A Southern Gentry: New Zealanders Who Inherited the Earth*, Wellington, Reed, 1980, p. 126.

Although there is no record in the firm's archives of how much the commission fee was that it charged for each job,⁴ Collins' income cannot have been very large and taking on George Lloyd as a partner as early as May certainly helped to recoup the cost of buying the business. An attempt to chart the status of the firm's income during the period between 1884 and 1898 shows that it annually earned no more than £15,896 compared to a minimum of £20,000 per annum in the years preceding and following.⁵ This is symptomatic of the architectural climate as clients contracted work according to their ability to gain credit and the inclination of money-lenders to provide it to them.⁶

Collins and Harman's domestic work during these years equate to no more than £8398 per annum and apart from the years 1886, 1890, 1893 and 1897, the total income from (known) domestic commissions was more than half of the income brought in by non-domestic contracts.⁷ Consequently, domestic contracts were an essential source of income for the firm at this time, being supplemented by a handful of commercial and, even fewer, institutional commissions. Despite the economic and agricultural challenges that ruined pastoral investments, a minority of families

⁴ The firm probably followed the Scale of Charges instituted by the Canterbury Association of Architects as Armson had. In 1905, the New Zealand Institute of Architects stated in a "scale of professional charges" that the minimum charge for an architect's services should be 5% (entailing preparation of plans, specifications and supervision) and 1.5% for the supplying of these plans to the contractors. A more detailed list of charges is also included. NZIA, 'The New Zealand Institute of Architects Constitution and By-laws,' 1905-1906, Box 89, MB 1418.

⁵ Today's equivalent currency for £15,896 is \$3,024,619.77, while £20,000 is currently \$3,504,477.61. See Graph 2, Appendix 3.

⁶ Jessica Halliday, "'These Depressed Times:': Architectural and Decorative Strategies in Christchurch in the Financially Stringent Years of the Early 1890s,' Christine McCarthy, ed., *"Strident Effects of Instant Sophistication:": New Zealand Architecture in the 1890s, A One Day Symposium*, conference proceedings of the paper presented at the Centre for Building Performance Research, Victoria University of Wellington, 7 December 2007, pp. 24-25. Also the Armson, Collins and Harman Register of Commissions, 1871-1976.

⁷ £8398 is worth \$1,659,806.73 today. See Graph 2. The domestic commissions referred to in this thesis comprise only the dwellings and other associated domestic structures that were commissioned for a single household. It covers the dwellings built for ecclesiastical or commercial purposes such as vicarages and residences for companies, but it does not include homes that were intended to be inhabited by more than one family, i.e. convents or hostels, etc.

remained wealthy enough to commission and construct on a grand scale and in some cases, on a multiple basis.⁸ Attracting such clients was a necessary and vastly beneficial move for Collins and Harman since the social status of these patrons usually equated to their affluence. The firm was able to secure four key commissions from the prosperous Rhodes family during the Long Depression.

The Rhodes Family Commissions

Canterbury runholders who had made their fortunes found themselves in a similar position to the English nouveaux riches who had looked to the landed gentry for guidance in their assumption of a higher social status. With their newly acquired wealth, successful English merchants or manufacturers were obliged to express their social ambitions in the purchase of a property and an attached house with “a mature landscape and a deferential surrounding population.”⁹ A town house was necessary, but a country house was “the focus of family life,” where social events and business deals took place in what was essentially an autonomous village.¹⁰ An estate, with or without an existing house, was obtained and if the existing house was considered too old-fashioned, then a new mansion was required and could assist by “accelerating [their] acceptance” into the neighbourhood.¹¹ This situation was mirrored in New Zealand as the country homes built by prosperous settlers were acquired and updated by a new generation of farmers. With no aristocracy to speak of, their ownership of large, flourishing runs and lavish country homes enabled them to assume the roles and status of British nobility.

⁸ Halliday, p. 25.

⁹ Girouard, p. 4.

¹⁰ Wendy Hitchmough, *The Arts and Crafts Lifestyle and Design*, New York, Watson-Guptill, 2000, p. 37.

¹¹ Girouard, p. 4.

The late nineteenth-century runholder appears to have selected an architect whom he knew was highly regarded within the profession and had considerable experience. A recommendation from an acquaintance was most likely how an architect was chosen as the prospective client could be personally assured of the architect's gentility and professionalism. This was how Collins and Harman received the majority of its commissions. During the initial years of practice, advertising came from Armson's and its own completed work. Apart from calling for tenders, the firm did not advertise itself in the newspapers. Potential clients therefore engaged an architect from their own personal connections or through word of mouth. Both methods were common in the nineteenth century and had the effect of maintaining the exclusivity of the architect's reputation.¹² Collins and Harman's business of designing large homes began in this way, being fed from within a distinctive group of wealthy landowners who had pretensions to a refined lifestyle. The Rhodes brothers formed an important initial part of this group as pioneer runholders of the South Island who had established runs at the Levels near Timaru and at Purau in the 1850s. Having made their fortunes on the land, they became first generation landed gentry. However, it was the family's second generation who were to form permanent properties around Canterbury, each requiring a new home to act as the centrepiece of their estates.

i. Te Koraha

In 1883, Arthur Edgar Gravenor Rhodes (1859 – 1922), solicitor and third son of George Rhodes of the Levels, purchased property on Hewitts Road in Merivale, named 'Te Koraha.' A year later he hired Collins and Harman to design stables there, initiating a series of commissions that proved highly significant for the firm's

¹² Girouard, pp. 12-13.

acquisition of future clients. Rhodes' choice of Collins and Harman was probably due to the fact that he knew Harman's father through his work and the architects themselves from his school days at Christ's College.¹³ He may have felt more comfortable approaching architects he was sufficiently well-acquainted with. For Collins and Harman, it was an opportunity to establish a working relationship with a member of an eminent family, to advise him personally throughout the design and construction process. The firm were the sole architects to work on Te Koraha throughout Rhodes' ownership, working for him until his death in 1922. The house's development can be grouped into three main stages, beginning in 1885 with additions to a pre-existing cottage on the property (figure 5), which formed the basis of the house that is today the administration block of Rangi Ruru Girls' School.

The 1885 additions comprised a drawing room, dining room, kitchen, larders, scullery and a servant's bedroom. Externally, the house is an Old English style timber building, with a northwest return verandah and steeply-pitched gables. Mock half-timbering with an infill of weatherboards clad the exterior, while fretwork and half-timbered motifs decorate the bargeboards and gables. The roof is corrugated iron. An ink perspective drawing by Harman (fig. 4), dated February 1886, shows the completed house as it looked for eight years with varying roof heights, abutting wings and elaborate gables.¹⁴ Ornamental brick chimneys added to the asymmetrical

¹³ Rhodes was a member of the Canterbury Rowing Club, as was Collins and R. J. S. Harman. Christ's College Old Boys' Association, p. 91. R. C. Lamb, *From the Banks of the Avon: The Story of a River*, Wellington, Reed, 1981, p. 132.

¹⁴ This drawing was exhibited in the Canterbury Society of Arts exhibition of the same year. In 1891 Harman exhibited a drawing entitled "Te Koraha," though it is unclear whether this was the same drawing. 'Canterbury Society of Arts Sixth Annual Exhibition,' exh. cat., 1886, p. 8. R. D. Harman, perspective drawing of Te Koraha, February 1886, Item 159634, Container 1.12.1, MB 1418.

composition of the house, and the fenestration is treated in the Gothic style with narrow sashes that have pointed-arch or trefoil tops.¹⁵

The commission for the second stage came as a result of Rhodes' 1892 marriage to Rose Moorhouse, a niece of former Provincial Superintendent William Sefton Moorhouse. By this time Rhodes had been elected to Parliament twice. Perhaps for his third campaign, he desired a home that would properly convey the weight of his achievements and ambitions, not to mention a home that could accommodate his growing family.¹⁶ Collins and Harman was then contracted to add a large two-storey wing to Te Koraha in 1894 (fig. 6). A year earlier it was responsible for removing the pre-existing cottage that had remained in the northeast of the house. In its place a ballroom (with a sprung floor), entrance hall, library, day nursery and sitting rooms were built on the ground floor. Another nursery, bathroom, five bedrooms, balconies and the servants' quarters were built on the second storey. Rimu and matai were used extensively, with kauri used mainly for the interior woodwork. Externally, the steeply-pitched gables are carried up to this floor, with walls that project out over the ground floor. The added portion is roofed in slate tiles. Finally, a third stage of additions commenced in 1902 with a second-storey wing in the northwest, a servants' hall added in 1913 (fig. 8) and numerous minor alterations, by which time Te Koraha had become a notable landmark in Christchurch.¹⁷

¹⁵ Architectural Drawing for A. E. G. Rhodes Esq., Additions to House at Merivale, plan, elevation and details (1885), Rangi Ruru Girl's School.

¹⁶ A son was born in 1893 and a daughter the following year.

¹⁷ For a list of Collins and Harman's extant architectural drawings made for Te Koraha see Appendix 2 of Heulwen Roberts, 'An examination of the architectural style of Te Koraha, Merivale, as it was in 1886,' Essay in Art History, University of Canterbury, 2009. Architectural drawing for A. E. G. Rhodes, Esq., Additions to House, Merivale, plan and elevations (1894), Rangi Ruru Girl's School.

This status of the house being noted as a conspicuous building was facilitated by a number of other structures that Collins and Harman designed on the property, transforming Rhodes' home into a property that resembled a manorial estate. In 1893 the firm designed a timber "lodge" nearby on Rhodes Street (figs. 2, 9), presumably inhabited by the family while the second storey was constructed. This is a small Gothic-styled seven-roomed cottage with a verandah on its western facade. Fretted timberwork decorates the gables, verandah and window hoods, while basic half-timbered motifs adorn the walls. A photograph of the house shows that it had shingled window hoods and an iron roof.¹⁸ The lodge's stylistic correspondence to Te Koraha points to the building's importance as the focus of a unified design. Associated structures of the English medieval manor can find their equivalent at Te Koraha with additions to the stables (1893, 1898 and 1914), vinery, apple, tool and boiler houses (1891), the groom's cottage, a garden wall (both 1898), the greenhouse (1899) and a porte cochère (1913),¹⁹ giving it the status of the "big house" within an urban setting. Each structure visually complements the main house and each addition and alteration acts as the gradual evolution of a private residence under the creative direction of a single firm. Although less self-sustaining than a rural station, Te Koraha's size and impressive array of accompanying buildings at an adequate distance from Christchurch's centre could still act as the focus of local attention. Te Koraha's twelve acres allowed space for large gardens and early photographs depict the house surrounded by a curving driveway and lawns with native shrubs and trees.²⁰

¹⁸ The photograph also shows that the bathroom on the original architectural drawing was dismissed for a return verandah onto the southern elevation. Architectural drawing for A. E. G. Rhodes, Esq., Cottage at Merivale, plans, elevations and sections (1893), Item 28416, Container 1.12.1, MB 1418. New Zealand Federation of University Women, *St Albans: From Swamp to Suburbs: An Informal History*, Christchurch, New Zealand Federation of University Women, Canterbury Branch, 1989, p. 148.

¹⁹ The Register of Commissions for each specified year references these commissions.

²⁰ Rhodes' property began with nine acres but had expanded to twelve by 1901. *The Press*, 27 April 1901, p. 8. Terence Hodgson, *The Big House: Grand and Opulent Houses in Colonial New Zealand*, Auckland, Random Century, 1991, p. 6.

Te Koraha's English Domestic Revival appearance contributes significantly to its status as a local landmark and to the reputation of its owner. Clearly, the original cottage on the site maintained a close stylistic unity with Collins and Harman's 1885 additions.²¹ This stage of the house had a strong affinity with the timber Gothic tradition established by New Zealand proponents of the Gothic Revival. Architects such as Mountfort and Frederick Thatcher joined their British peers in following Pugin's "great rules for design," which preferred a direct approach to the construction and ornamentation of a building. Pugin stated that the embellishments of any structure ought to be merely the "decoration of *construction*, to which in good taste they should always be subservient."²² Due to the Revival's practicality, economy and picturesque appearance, Gothic features were quickly adopted from ecclesiastical and institutional buildings into domestic architecture, exemplified in Mountfort's own home (pl. 3) which carried out these principles in a late 1850s timber structure. The Gothic Revival was easily translated into timber in New Zealand, and the style flourished in larger homes as the preferred expression of Christian observance, English heritage and political attitudes.²³

With its 1894 additions Te Koraha took on a distinctive Tudor appearance. The overhanging portions of the second storey and projecting wings covered by half-timbered walls are typical elements of Tudor architecture and, in combination with the steep and highly decorated gables, have led to the house being described as Tudor-

²¹ Roberts, p. 10.

²² A. W. N. Pugin, *The True Principles of Pointed or Christian Architecture*, first published 1841, Leominster, Gracewing, 2003, pp. 1, 45.

²³ Ian Lochhead, 'At Home with the Past: The Gothic Revival House in New Zealand,' Barbara Brookes, ed., *At Home in New Zealand: History, Houses, People*, Wellington, Bridget Williams Books, pp. 13-15.

Gothic.²⁴ Its asymmetrical composition was emphasised by the enhancement in height and shows that Collins and Harman were aware of the eclectic approach of Arts and Crafts architects to the Old English style. English architects Richard Norman Shaw (1831 – 1912) and William Eden Nesfield (1835 – 1888) introduced English vernacular features to their buildings in the late 1860s. Shaw's design for Leys Wood house in Sussex (1868, pl. 4) was one of his greatest domestic works, combining uneven Tudor walls with Gothic arches and other traditional details in a large picturesque complex.²⁵ Collins and Harman had already experimented with Leys Wood's eclectic sprawl of forms in its 1884 design for the Deanery on Armagh Street (figs. 10-11). Its eastern elevation demonstrates an attractive asymmetrical composition and a varying roofline of tall brick chimneys that contrast with the timberwork. The Deanery's bargeboards are heavily ornate with timber fretwork and finials, elements that were to repeat themselves at Te Koraha and in the firm's designs for E. C. Minchin in Richmond (1887) and Arthur W. Bennett on Rolleston Avenue (1893, figs. 12, 15). The latter designs suggest themselves as prototypes for Te Koraha's second stage as they contain similar irregular arrangements of forms and a mixed Tudor-Gothic approach.²⁶

A house that expressed links to English heritage was to Rhodes' advantage as Te Koraha communicated that he was a man of artistic taste and distinction, fully aware of architectural and artistic trends. Mark Girouard has explained the differences in

²⁴ John Cattell explains that Te Koraha is more Tudor than Gothic. J. W. F. Cattell, 'Domestic Architecture in Christchurch and Districts, 1850-1938,' M.A. Thesis, University of Auckland, 1981. p. 132. New Zealand Historic Places Trust File, 'Te Koraha'. Also Hodgson, *The Big House*, p. 118.

²⁵ Girouard, p. 33.

²⁶ The Deanery was demolished in 1963. Collins, p. 26. Architectural drawings for the New Deanery, Armagh Street, plans, elevations, sections and details (1884), Items 159647, 159646, Container 1.12.1; Mr. E. C. Minchin, Esq., House at Richmond, plans, elevations and section (1887), Item 159642, Container Number: 1.12.1; Arthur W. Bennett, Esq., House in Antigua Street, plans, elevations, section and details (1893), Item 28667, Container 1.12.2, MB 1418.

taste between the Elizabethan and Gothic styles as two variants of Old English architecture. If a client considered himself as an “English gentleman he would tend to build Elizabethan, if as a Christian English Gentleman, Gothic.”²⁷ Rhodes appears to have preferred the high moral and spiritual connotations the Gothic style conveyed as it had been adopted by the nouveaux riches of the English middle classes.²⁸ These attributes are included throughout the evolution of his home, yet the Tudor-Gothic manner also bore links to his heritage. His father’s house at the ‘Levels’ in Timaru (1862, pl. 5) was based on designs brought from England and like ‘Purau’ (1853, pl. 6) and ‘Elmwood’ (pl. 7), the homes of his uncles, had Gothic steeply-pitched gables, rich with timber detailing.²⁹ While Arthur Rhodes was the only member of his family to follow a professional career, he had Collins and Harman present Te Koraha as the ‘big house’ with the associated buildings of a country estate, embedding his own reputation as a social and political leader of the local community.³⁰

At the height of Rhodes’ career, Te Koraha was to play a major role in Christchurch’s social calendar. He became mayor in 1901 and offered his home as the royal residence for the Duke and Duchess of Cornwall and York’s tour around the country. The decision to accept Te Koraha as the Royal residence went through a long process after the town houses of several other well-known residents were found to be inadequate. Robert Heaton Rhodes’ Elmwood had a dining room that was “hardly sufficiently large for the Royal party,” while ‘Bishopscourt’ was generally too small

²⁷ Girouard, p. 33.

²⁸ Linda Osband, *Victorian Gothic House Style*, Newton Abbot, David & Charles, 2003, p. 7.

²⁹ Purau was designed by S. C. Farr and Elmwood was designed by Frederick Strouts in 1883. A. E. Woodhouse, *George Rhodes of the Levels and his Brothers: Early Settlers of New Zealand*, Christchurch, Whitcombe and Tombs, 1937, p. 157. Roberts, pp. 10-11.

³⁰ Frieda Looser, *Fendall’s Legacy: A History of Fendalton and North-west Christchurch*, Christchurch, Canterbury University Press, 2002, pp. 61-62.

and the Deans' Riccarton "mansion" considered too far away from the city.³¹ Te Koraha on the other hand was "a charming home, picturesquely situated, within easy access of the city (being only a mile and a half from the post office), and yet secluded.... Extensive additions were effected, making it in every sense a modern mansion."³² The interior was redecorated by Strange and Company in the latest style and electricity and a telephone were installed.³³

Maurice Howard has noted that the great houses of the Elizabethan period displayed their greatest symbolic value when royalty was hosted there by aristocratic owners as an expression of loyalty.³⁴ Acclaim for the house was considerable at the time and although it was not always directly associated with its architects, it is significant that both Collins and Harman and their wives were invited to the house for a concert and supper to welcome the Royal entourage. This occasion, reported in *The Press*, was attended by numerous local dignitaries and it is most likely that the pair were introduced as the architects of Te Koraha.³⁵ A photograph of the house, taken by Collins, was reproduced in *The Cyclopedia of New Zealand* (1903) and it was later designated by the Canterbury Advance League as being among the city's most "beautiful" houses (pl. 9).³⁶ With this nationwide attention the firm had become not

³¹ Coker's Hotel was initially intended for the royal party, but due to a dispute in the contract a private residence was decided upon. *The Press*, 26 April 1901, p. 5.

³² Other members of the Royal entourage, including the Prince of Teck, were housed in the home of lawyer and former mayor H. J. Beswick, nearby on Carlton Mill Road. His home was also designed by Collins and Harman in 1895. *The Press*, 27 April 1901, p. 8; *Star*, 22 June 1901, p. 6. 'Mr Harry Joseph Beswick,' Cyclopedia Co., *The Cyclopedia of New Zealand*, Wellington, Cyclopedia Co., Vol. 3, 1903, p. 109.

³³ The electricity was housed in a room in the stables. Rosemary Britten, *Te Koraha 1884-1984*, Christchurch, The Caxton Press, 1984, p. 4.

³⁴ Maurice Howard, 'The Historiography of Elizabethan Gothic,' Michael Hall, ed., *Gothic Architecture and its Meanings 1550-1830*, Reading, Spire Books, 2002, p. 65. Also Jim McAloon, 'The Christchurch Elite,' Cookson and Dunstall, eds., *Southern Capital Christchurch*, p. 197.

³⁵ *The Press*, 24 June 1901, p. 8.

³⁶ Other homes photographed by the League include 'Los Angeles' at 110 Fendalton Road, 265 Riccarton Road, and 'Daresbury' at 65 Fendalton Road. *The Weekly Press*, 8 July 1914, p. 39. *Cyclopedia of New Zealand*, Vol. 3, p. 646.

only successful but notable, and it no doubt cemented the congenial relationship it had with Rhodes; the connection was the impetus for future patronage from his friends and relations. The house's evolving physical form not only displays the personal identity of Rhodes and the reputation of his eminent family, but it also serves as a witness to the thirty-eight year working relationship between a client and his architects.

ii. Claremont

In 1887 Collins and Harman were employed by Arthur's younger brother, George Hampton Rhodes (1862 – 1914), to design a home at his Claremont estate near Timaru. George was a pastoralist like his father and uncles, who had been the first to lease the estate when it was originally part of three pastoral blocks in 1851.³⁷ George bought the Claremont run in 1884, later adding 800 acres to it.³⁸ He was married before the tenders had been filled in early 1888.³⁹ The architects undoubtedly secured the commission as a result of their work on the first stage of Te Koraha, and since only seven contracts were completed by the firm that year, Rhodes' £5250 was extremely welcome.⁴⁰

George Rhodes was the first of his brothers to follow in his father's footsteps and the large stone house designed by the firm reflects a sense of pride in his family's achievements. Designed in the Victorian Free Gothic style, 'Claremont' is restrained in form compared to Te Koraha, with a two-storey square central block and a steeply-

³⁷ Neville Guthrie, *Heart of a Community: Claremont School, 1878-2003*, Timaru, Claremont School Jubilee Committee, 2003, p. 5.

³⁸ Len Selbie, *History of Claremont: Timaru, New Zealand, 1867-1948*, Timaru, The Timaru Herald Co., 1948, p. 13. Historic Places Trust, Registration File, 'Claremont.'

³⁹ Rhodes' marriage to Alice Thaerens in September 1887 was the first to be held in Christ Church Cathedral. *The Press*, 11 May 1914, p. 9.

⁴⁰ Register of Commissions, 1887.

pitched roof. A return verandah on three sides of the house and a conservatory are attached to the principal elevations, while the upper storey is varied with multiple gables. These are decorated with dentils, skew-corbels, and false arches in polychromatic stone. Claremont's bluestone exterior was quarried on site and contrasted with Oamaru stone facings that were brought from the property of Rhodes' friend Thomas Teschemaker at his Otaio estate. The roof slates were imported from England as ballast.⁴¹ The entrance porch on the northeast has intricately carved bargeboards and Gothic tracery motifs, and like Te Koraha, the ground floor has pointed-arch windows.

In a review of the March 1888 Canterbury Society of Arts exhibition, Harman was mentioned for his "successful" design of "'Claremont House,' a fine structure now in course of erection for Mr G. H. Rhodes."⁴² A comparison of the perspective drawing with a contemporary photograph (figs. 16-17) suggests that alterations were made to the design during its construction, as evidenced by the unbuilt gable on the northwest side, pointed arch hoods over the second storey windows and fewer chimney stacks, all probably discarded due to unexpected costs.

Claremont's stern Victorian Free Gothic features project an atmosphere of dignity and stability. Its polychromatic masonry, austere ornamentation and Gothic motifs visually relate to church building traditions, making the house an appropriate choice for the Marist Brothers who bought it in 1932 for use as a training centre. These

⁴¹ Collins and Harman made additions to the house in 1897. The last tender to appear for the house in February 1888 suggests that brick was also used in its construction. *The Press*, 14 February 1888, p. 8. Selbie, p. 14

⁴² This perspective drawing, the only extant Collins and Harman drawing relating to Claremont, survives in photographic form in the firm's archives. Photograph of perspective drawing of Claremont, by R. D. Harman (c.1888), Photograph Album 2, Box 102, Armson-Collins Collection, MB 1418. *The Press*, 5 March 1888, p. 6.

characteristics also translate into a “solid, landed and dynastic feel” that describe the baronial style, a somewhat imposing revival style that referenced medieval castle-homes, contributing to the fashion for the picturesque with its asymmetrical composition and eclectic appearance.⁴³ The Purau residence of Rhodes’ uncle Robert is also referenced here with its “unpretentious” masonry construction and Gothic motifs.⁴⁴ Claremont clearly represented the extent to which the Rhodes family dominated the local pastoral sector and adopted similar roles of the homes of the British aristocracy, again signalling how the family saw themselves as leaders in the district.

Rhodes and his wife hosted many entertainments on the estate, including picnics for the local school, shooting parties and the annual hunt. A gunroom was one of many rooms to be used specifically for these events, along with the billiard room and ten guest bedrooms upstairs. The interior was decorated and furnished in the style appropriate for large Victorian houses with darkly stained mouldings and wainscoting, and elaborate side tables and mantelpieces.⁴⁵ Governor General Lord Ranfurly and his family were regular visitors and leased Claremont for several months in 1902. Rhodes was also involved with the South Canterbury Education Board and the Timaru Agricultural and Pastoral Association. The family’s image as a permanent fixture in the region seems to have halted with Rhodes’ illness, making it necessary for him to move to Christchurch. Claremont and its 2470 acres were sold in

⁴³ Terence Hodgson, *Proud Possessions: Architectural Style and the Old New Zealand House*, Wellington, Bookcase, 2003, p. 128.

⁴⁴ NZHPT Website, Claremont, Registration Number 7379, URL: www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=7379, accessed 1 December 2012.

⁴⁵ NZHPT Historic Place, Assessment under Section 23 Criteria, No. 148, Claremont, Timaru, unpublished report.

1908.⁴⁶ Despite the differences in materials and architectural style compared to its timber ‘relations’ at Te Koraha, and later Blue Cliffs and Meadowbank, Claremont’s dynastic atmosphere capably expressed Rhodes’ eminent status in the South Canterbury community.

iii. Blue Cliffs

In 1889, Robert Heaton Rhodes (1856 – 1918), elder brother of Arthur and George, sought Collins and Harman’s expertise. Blue Cliffs Station is located at St. Andrews near Timaru and was purchased by Rhodes in 1879. A concrete kitchen block of the existing homestead was retained and connected to Rhodes’ new home at the south.⁴⁷ Rhodes was engaged to Jessy Bidwell and a home large enough to accommodate a family, servants and guests was required. Interestingly, both Rhodes and Bidwell had a well-documented involvement in the design of their first home, which illustrates the typical consultation and design process between client and architect.

Collins and Harman designed a well-proportioned timber house in the Gothic variant of the English Domestic Revival style. Its overall form is more restrained compared to the previous Rhodes commissions, being almost symmetrical on the northern elevation with two gables flanking a balcony and verandah (figs. 18-19). The entrance is at the east through the verandah, which is closed by another gabled portion.

Steeply-pitched gables have fretted bargeboards and timber is also used to accentuate the bases of windows and the stringcourse. Visually, ‘Blue Cliffs’ relates closely to

⁴⁶ *Tuapeka Times*, 11 October 1902, p. 2; *Timaru Herald*, 18 July 1888, p. 1; *The Press*, 11 May 1914, p. 9; 10 January 1908, p. 12.

⁴⁷ Rhodes’ home was the third homestead to be built on the Station, the first was built in c.1865 by John Hayhurst, and several additions to this house and farm buildings were made from 1874 by Charles Meyer. NZHPT Website, Blue Cliffs Station Complex, Registration Number 7691, URL: www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=7691, accessed 1 December 2012.

Te Koraha with upright gables and embellished components lending the distinguished countenance that was suitable for a member of a distinguished family. Yet the house also differs significantly from its ‘relations’ in its unassuming manner, which is suggested by the weatherboard cladding and comparatively sparse decoration. A letter from Rhodes to his fiancée while he supervised the building’s construction mentions alterations being made to the design, including the addition of a gabled porch in the verandah’s roof to accentuate the main entrance, as at Claremont.⁴⁸ Other changes to the plan saw the removal of a side entrance on the north side and the enlargement of the adjoining sitting room. Collins and Harman’s design also complemented the pre-existing structures of the station, as the laundry and stables (dating from the 1870s) were also clad in weatherboards and corrugated iron.⁴⁹

The layout of Blue Cliffs adhered to the traditional layout of the typical Victorian country house with its emphasis on stratification and separation between various parts of the household. Collins and Harman followed J. J. Stevenson and Robert Kerr closely in their influential texts on house planning. A copy of Stevenson’s *House Architecture* (1880) existed in their library and a report of a lecture by Kerr was also kept, indicating their interest in the latest domestic design theories.⁵⁰ As both writers stressed the importance of the home in representing its inhabitants, the main entrance was vital in establishing a notable first impression. From the porch, visitors entered a

⁴⁸ Rhodes wrote to Jessy: “Looking over the plans we made one or two little alterations.... I would give a good deal to have you down here for just one half hour and for us to go over the building and have a real good argument about things.” This excerpt comes from a letter dated 15 February 1890. A. E. Woodhouse, *Blue Cliffs: The Biography of a South Canterbury Sheep Station, 1856-1970*, Auckland, Reed, 1982, p. 54.

⁴⁹ NZHPT Website, Blue Cliffs Station Complex, accessed 1 December 2012.

⁵⁰ The firm’s library is now part of the University of Canterbury Library collection. The clipping of Kerr’s lecture, entitled ‘Country Houses,’ exists in the firm’s archives. ‘Newspaper Cuttings,’ notebook, Box 90, MB 1418.

large hall which was the focal point for the house (fig. 20).⁵¹ The principal rooms open out from here and are separated by the grand staircase in the middle from the more private rooms at the opposite end of the building. Visitors would wait to be received here before being ushered into the drawing room or Rhodes' office to receive wages or make requests. The office has a separate entrance and indicates Rhodes' business-like attitude in the running of the estate and his involvement in the local community. In order to avoid the sight of servants undergoing their duties and the smells from the kitchen, the service area was placed at the rear (beside the original kitchen), accessed through a lobby that contained the servants' staircase and entry to the kitchen, servery and dining room.⁵² A similar arrangement is present upstairs as a landing offers circulation space to the eight bedrooms, bathroom and servants' wing. Although Jessy objected to the number of bedrooms, she wrote "I do not think the house could be nicer."⁵³ Blue Cliffs was more or less as the pair desired, suiting their notion of just how their home should be.

When the building was nearing completion in July 1890 the couple, now married, travelled around Europe and Britain, purchasing furniture, carpets, curtains and wallpapers for the house.⁵⁴ Several accounts of daily life in the Blue Cliffs household exist. At least six female staff members were employed for the house, kept busy by the arduous work involved in maintaining a house of considerable size, scrubbing the kauri floors repeatedly, cleaning and lighting the kerosene lamps, and washing and

⁵¹ Hitchmough, p. 64.

⁵² Girouard, pp. 21-22, 24.

⁵³ The couple had measured the size of the bedrooms of Bidwell's family home and originally there were to be four bedrooms. "It will be a big house, Bob, with all those [eight] bedrooms. I hope they won't often be filled as I'm no good at looking after people.... I don't fancy either of us care for many visitors." Letter from Jessy to Robert, 2 February 1890, from Woodhouse, *Blue Cliffs*, p. 53. Architectural drawing for R. H. Rhodes, Esq., House at Blue Cliffs, plans, elevations, section, details (1889), Item 32974, Container 1.12.1, MB 1418.

⁵⁴ The majority of these items were purchased in London. Woodhouse, *Blue Cliffs*, p. 58.

ironing clothes in the laundry, which was separate from the main house and contained an apple house and dairy. Fortunately, Jessy was willing to try “any new invention that might make the housework easier” such as a carpet sweeper.⁵⁵

Blue Cliffs conveyed the pride of a wealthy family without appearing extravagant, compared to homes like Otahuna at Tai Tapu, built for Rhodes’ well-known politician cousin (later Sir) Robert Heaton Rhodes in 1895 (pl. 8). Perhaps due to his limited interest in politics, Rhodes desired a modest-looking home. The social events hosted at Blue Cliffs were also on a less than lavish scale and involved staff, school, sports and charity events. As both Robert and Jessy were capable horse riders they hosted many hunting parties and picnics in the 1890s.⁵⁶ As a backdrop to these affairs, the house merely implied its owners’ paternal role in the community, but it also emphasised the nature of its farming existence rather than its societal and political ambitions. Here, Collins and Harman proved its ability to design in accordance with its client’s wishes, successfully unifying the clustered buildings with this design for the station’s homestead.

iv. Meadowbank

The firm was commissioned in 1891 to design a house at Meadowbank, Irwell, for George Edward Rhodes (1866 – 1936), cousin of the three Rhodes brothers and younger brother of Robert Heaton Rhodes of Otahuna. Rhodes had purchased the estate a year earlier when he married Ellen Perry. His house was the second homestead to be built at Meadowbank which had been farmed since 1862. Rhodes

⁵⁵ In 1910 the concrete kitchen block of the original house was replaced by a two-storey wing (not designed by Collins and Harman) with a kitchen, servants’ sitting room, scullery and larder. Woodhouse, *Blue Cliffs*, pp. 66-67, 115.

⁵⁶ *Ibid.*, pp. 70, 115.

developed the estate into a stock-fattening farm on its one thousand acres and became an award-winning breeder of Shorthorn cattle and Berkshire pigs that provided him with a profitable niche.⁵⁷ Like the houses Collins and Harman had designed for Rhodes' relations, 'Meadowbank' made an emphatic visual statement about the personal identity of a second generation pastoralist.

With a heightened sense of drama, the house at first glance calls to mind the Tudor-Gothic style of Te Koraha (fig. 23). Meadowbank has three storeys in an irregular configuration with a central tower over the main entrance, which has a steep pavilion roof. Like Te Koraha, the building's external surface has plentiful (false) half-timbering, clustered gables, fretted bargeboards and finials, oriel windows and jettied second storey walls. Additional Gothic features shared with Te Koraha include the pointed-arch sash casements and trefoil shapes in the verandah. This is wrapped around the northern and eastern frontages, and signposting the front door is a bay decorated with Gothic motifs. Eclectic English forms again link the site and Rhodes to England, reaffirming ideas of the Rhodes family's longevity in Canterbury.

A perspective drawing by Harman depicts the house with a steep pavilion roof for the tower, slate roof tiles and more intricate timber embellishments decorate the exterior (fig. 21).⁵⁸ As it was built, the tower has a squatter roof and it is clad in corrugated iron (fig. 22). The tower in particular is a prominent feature of the French Second Empire style that took an eclectic approach to Beaux-Arts architecture. Collins had used a similar Mansard roof in his 1889 design for the stair tower of the Canterbury

⁵⁷ NZHPT Website, Meadowbank Homestead, Registration Number 3346, URL: www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=3346, accessed 1 December 2012.

⁵⁸ This perspective was exhibited in the 1894 CSA exhibition. 'Canterbury Society of Arts, Fourteenth Annual Exhibition, March 1894,' exh. cat., p. 13.

Rowing Club, of which he was a member (pl. 10).⁵⁹ The club's roof peaked in a four-sided hip and does not have Meadowbank's miniature dormers; both buildings have iron fretwork crowns for the towers. Combined with the asymmetry of the rest of the house, the tower increases the atmosphere of ostentation that goes a step further than that displayed at Te Koraha.

Meadowbank is organised internally around the central hall, which extends to the full depth of the building. This extended formal entry helped perpetuate the stateliness of the family's image by emphasising the building's size and the number of 'barriers' between them and the outside public space. At the front are the dining and drawing rooms, the service wing extends out toward the southeast, and towards the rear of the hall are the "boudoir," smoking room and billiard room. These rooms present another kind of division in the Victorian home, one based upon gender. This reflected the idealised position of the Victorian woman, who was not expected to participate in masculine activities, resulting in some degree of male and female 'domains' within the home.⁶⁰ The suite of rooms dedicated exclusively to masculine pursuits at Meadowbank included a smoking room, billiard room and study.⁶¹ For women, there was the dressing room, drawing room and a sitting room or "boudoir" in this case. A similar practice was observed in the servants' quarters. The decoration of these spaces also reflected their gendered uses as the male spaces tended to have darkly stained dado panels and lavish carvings. Meadowbank's billiard room is a prime example of a room explicitly designed to accommodate the master's lifestyle with a high coved

⁵⁹ This building, situated on the corner of Fitzgerald Avenue and Kilmore Street was demolished in 1960. J. O. Renaut, ed., A. M. Brough, *The History of Canterbury Rowing Club: Prepared for its 125th Anniversary, 1986-87*, Christchurch, The Club, 1987, pp. 34-37. Register of Commissions, 1889.

⁶⁰ A large inglenook was later added to the south side of the billiard room. Hodgson, *The Big House*, p. 93; Girouard, pp. 24-26; Hitchmough, p. 87.

⁶¹ Girouard, pp. 21-22, 24.

ceiling and a fireplace “in the Georgian manner.”⁶² Rooms used more by the women of the house tended to have lighter decorative schemes and delicate pieces of furniture in comparison with the “heavy” tones of the masculine rooms.

As these planning conventions articulated within the house the luxury and grandeur enjoyed by the Rhodes family, the estate as a whole expressed the same idea. Additional farm buildings were also designed by Collins and Harman throughout the 1890s including two woolsheds, tanks, a cottage and a mill.⁶³ The relationship of the house set within its “fairy-like grounds” was consistently recognised for its “magnificence,” as it was surrounded by spacious lawns and English shrubs and trees along a sweeping driveway.⁶⁴ The effect of the house assimilated with its setting invariably expressed Rhodes’ status as the master of the manor and leader in the Ellesmere community, as well as his pride in the achievements of his family.

With elements that match and even surpass the imposing picture presented by Te Koraha, the Meadowbank homestead essentially became the Te Koraha of Ellesmere. The agricultural aspects gave way to the social as Meadowbank became a centre of social life outside of Christchurch with hunt and military events, “harvest homes,” fêtes, and the annual Irwell School picnic. Like his cousins, Rhodes entertained various dignitaries at Meadowbank, including Lord Ranfurly in 1902.⁶⁵ With a clear visual relationship with Te Koraha, Rhodes was also able to reinforce the political and

⁶² An architectural drawing for Meadowbank survives in photographic form in the firm’s photograph collection. Photograph of architectural drawing for G. E. Rhodes, Esq., House at Meadowbank, Ellesmere, plans and elevations (1891), Photograph Album 2, Box 102, MB 1418. *The Press*, 22 July, 1967, p. 5.

⁶³ Register of Commissions, 1892, 1895, 1897, 1898.

⁶⁴ *Ellesmere Guardian*, 4 March 1896, p. 3.

⁶⁵ Large parties were comfortably accommodated at Meadowbank; the first floor alone has six bedrooms. Historic Places Trust Register File, ‘Meadowbank.’ Also, *The Press*, 29 December 1893, p. 6; 11 February 1902, p. 5; *Star*, 24 April 1895, p. 3.

social links of his side of the Rhodes family to the Empire, elevating their social status even further.

The strongest visual association that Collins and Harman created at Meadowbank was with the other houses owned by Rhodes' cousins. Its relationship to Te Koraha is the strongest, mirroring its role and appearance in a rural setting. Along with Te Koraha, Claremont and Blue Cliffs, Meadowbank shared the same dignified status as homes that expressed the lavish lifestyles of their owners and their superior position within their communities. When the Rhodes family moved to Riccarton in 1916 the estate was sold, although it was briefly owned by Rhodes' first cousin Tahu Rhodes in the 1920s.⁶⁶

Collins and Harman's domestic designs for members of the Rhodes family remain among its most significant commissions, comprising a diverse range of building types and a consistent working relationship with each client. For this generation of the Rhodes dynasty, the firm successfully composed a network of homes that fully expressed the family's accomplishments, affluence and significance as founders of Canterbury's agricultural industry. Each house enhances the family's prestige and history in the South Island. The houses are notable for their large scale and function as backdrops for the Rhodes family's social, political and agricultural accomplishments. Each was commissioned in anticipation of the owner's expanding family and lifestyle, and was linked by a distinctive architectural vocabulary. Collins and Harman were effectively the architects of the family's *image*. The existence of each today attests to the high quality and versatility of design by the architects; three

⁶⁶ NZHPT Website, Meadowbank Homestead, accessed 1 December 2012.

of the houses have performed a range of functions since being occupied by their original owners. Today, only Blue Cliffs remains in the possession of the Rhodes family.

The Rhodes commissions were significant for Collins and Harman not just for the financial rewards, but also because they provided the momentum to transform their reputations from being known as Armson's successors to architects in their own right, hand-picked by prominent members of Canterbury society. Some awareness of the magnitude of these designs exists in the perspective drawings Harman made of the houses. Between 1886 and 1894 he exhibited five drawings of Rhodes commissions at Canterbury Society of Arts exhibitions where they functioned as advertisements of the firm's work. Having obtained a distinguished family as patrons, the pair was now well enough established to be of interest to other potential clients.

Additional Country Houses

Other landowning clients who achieved a comparable status to that of the Rhodes family during these years also commissioned Collins and Harman to design their homes. In 1885 the firm designed 'Northwood' for Arthur Truman Chapman (1861 – 1950) on part of the Springbank Estate in Eyreton.⁶⁷ Northwood was built on two storeys in timber, its appearance shaped by the symmetry and rectilinearity associated with Italianate architecture. Facing north, it is fronted by a double-height verandah and balcony that stretch around to the eastern and western elevations. The hipped roof is low in pitch and each elevation features Classical details that have been interpreted

⁶⁷ Springbank was the second run in Canterbury to be taken up. William Kaye and Robert Chapman held it in 1851, the latter developing it into a 23,000 acre property. Arthur and his three brothers each inherited a share of the estate after their father's death. 'Springbank Estate,' *Cyclopedia of New Zealand*, Vol. 3, p. 483; MacDonald, 'Canterbury Biographies,' C224K; *New Zealand Herald*, 16 September 1882, p. 5.

in timber, such as the frieze of shaped brackets below the roofline that represent the modillions usually included in the Classical orders (fig. 25). Collins and Harman had a brief foray with this style, also applying it in designs for the Marshall (1888) and Downes (1892) residences (figs. 27-28). Both are symmetrical with hipped roofs and Classical elements of dentils and curved window heads that mimic the astylar Italian palazzo. The Downes house was made of timber, while the Marshall home employed these features in brick.⁶⁸

Inside the Chapman house, the principal rooms are arranged symmetrically on both floors (fig. 24). This balanced layout, along with an outer and inner hall and a grand staircase, presents a level of grandiosity that emphasises the formality of the Victorian home.⁶⁹ Unlike Meadowbank, Northwood's exterior is restrained with an elegant air that reflects the confidence of second generation landowners who were looking to build upon the ventures of their parents.

Some of the architectural motifs established in the firm's Rhodes commissions were drawn upon again for the homes of similar clients. One example is the commission from James Dupre Lance (1829 – 1897) in 1889, whose original home at Heathstock near Hawarden had been destroyed in a fire. Lance was from Somerset and had served in India before settling in Canterbury, where he made his wealth as co-owner of the Heathstock and Horsley Down runs. His new home was built at Horsley Down,

⁶⁸ The Marshall home was designed for A. Marshall in Linwood and the Downes house for Dr Downes on Papanui Road. Architectural drawings for A. Marshall, Esq., House at Linwood, plan, elevations, section and details (1888), Item 159649; and Dr Downes, House at Papanui, plans, elevations, sections and details (1892), Item 30569, both from Container 1.12.1, MB 1418.

⁶⁹ Architectural drawings for Arthur T. Chapman, Esq., House Near Rangiora, plans, elevations, section and details (1885), Items 159650-159652, Container 1.12.1, MB 1418.

incorporating part of the previous homestead and reusing the bricks of the burnt building at Heathstock.⁷⁰

‘Horsley Down’ bears a close resemblance to Blue Cliffs which was designed in the same year (figs. 29-30). A two-storeyed section with two gabled projections faces the front, enclosing a porch and a single-storey block with a verandah at the rear. Brick makes up the ground floor, while weatherboards clad the upper storey. Plain timber Gothic motifs similar to Blue Cliffs are used in the gables and the ground floor is embellished with alternating courses of bricks. Lance’s wealth and luxurious lifestyle resonate with that of the Rhodes family as the house became a hub of social activity in the Waipara district.⁷¹ Its substantial size and stylistic allusions to British architecture express a sense of Lance’s loyalty and distinguished background.

Another notable commission for a client who took on the status of the landed gentry was from John Grigg in 1891. Collins and Harman designed a replacement for the timber homestead on his Longbeach Estate near Ashburton. Grigg was another key player in the transformation of Canterbury’s landscape. In the 1860s he drained his 30,000 acre holding between the Rangitata and Ashburton Rivers to produce a thriving cattle, sheep and crop farm. He supplemented his wealth with ventures in the frozen meat industry and was a member of the Ashburton County Council and Road Board. About 200 people were employed on the estate and lived in “a little township” there.⁷²

⁷⁰ W. J. Gardner, ‘Lance, James Dupré – Biography,’ from the *Dictionary of New Zealand Biography*. Te Ara - the Encyclopedia of New Zealand, updated 1-Sep-10, URL: www.TeAra.govt.nz/en/biographies/211/1, accessed 19 July 2012. John Harper, ‘The Mallocks of Heathstock and Horsley Down,’ unpublished report, 2012, p. 16.

⁷¹ Harper, p. 16.

⁷² A. M. Carruthers, *There Goes the Bell!*, Christchurch, A. M. Carruthers, 1968, p. 2-5.

Looking to other architectural influences, Collins and Harman produced a design in the Queen Anne Revival style. ‘Longbeach’ presents a splendid appearance with its grand scale and harmonious combination of materials. Projecting elements made of brick radiate from the house giving it a complex form. These elements, themselves in a variety of sizes and shapes, include two polygonal towers with faceted turrets, tall chimney stacks, steeply-pitched roofs and oriel windows. This eclectic assortment of forms, polychromatic masonry, slate roof tiles, and timber and terracotta embellishments define the Queen Anne style, which drew upon a range of English and Flemish architectural styles and regional motifs. British architects such as Shaw and Stevenson had shown that “free” combinations of such motifs could revive Classical and Gothic forms to new needs. Its flexibility made it acceptable for the wider Arts and Crafts movement, as the Gothic Revival concept of “truth to materials” could be employed in combination with freer asymmetrical and decorative arrangements.⁷³

Although the Queen Anne style had begun to falter in Britain at the close of the 1880s, in New Zealand it was picked up enthusiastically by most local architects.⁷⁴ A chief example is Seager’s design for the Christchurch Municipal Chambers (pl. 11), a product of his recent travels in Europe that received a great deal of attention for its unfamiliar appearance. The controversy surrounding the building during its completion in 1887 divided the local architecture profession.⁷⁵ Longbeach’s turreted

⁷³ Roger Dixon and Stefan Muthesius, *Victorian Architecture*, London, Thames and Hudson, 1985, pp. 26-27.

⁷⁴ Jeremy Salmond, *Old New Zealand Houses, 1800-1940*, Auckland, Reed Methuen, 1986, p. 178.

⁷⁵ Frederick Strouts complained that Seager’s design did not comply with the City Council’s brief and an anonymous architect also declared it to be “deficient.” Marisa Wilson establishes that other prominent architects such as Mountfort probably approved of Seager’s design. Marisa Wilson, “‘Design with Beauty, Build with Truth:’ Samuel Hurst Seager’s Christchurch Municipal Chambers,” B.A.(Hons) research paper in Art History, University of Canterbury, 1996, pp. 10-16, 25.

towers closely resemble the Chambers' single tower in their pitch, shape and decoration; the bands of shaped roof tiles have even been repeated at Longbeach. A comparison between a perspective drawing by Harman and a photograph of the completed building demonstrates how the architects reduced the turret of a third tower into an apse-like shape, like the one on the Municipal Chambers' southern elevation (fig. 31). Other similarities include the panels of patterned bricks, oriel windows and the use of limestone to highlight windows and the string course. Both buildings have crested terracotta roof ridges. Collins and Harman's design departs from Seager's in the repetition of Gothic pointed-arch windows, ornate brick chimneys and half-timbered framing superimposed in the gables. In general, Longbeach is restrained compared to the Municipal Chambers in terms of its ornamentation and lacks Seager's Flemish elements of the ornamental gables and rounded arches.

After producing several houses in the English Domestic Revival style, Longbeach shows that Collins and Harman were not limited to designs of a specific Tudor or Gothic character. As Seager's close contemporaries, the pair shared a status with him as relative newcomers to the local architectural scene, and in view of their Longbeach design it seems unlikely that they were critical of his design and probably even admired it. With eight years of significant domestic designs to their credit, the pair may have felt freer to experiment and were almost certainly inspired by the Municipal Chambers' use of brick and terracotta. These materials were readily available with Longbeach's kiln and brickmaker, which had made the tiles for the farm's drainage, and may have suggested themselves as the impetus for the choice of the Queen Anne Revival style. Another Queen Anne home that the firm would have been aware of was the house 'Fitzroy,' designed by Robert England for Robert McDougall on Papanui

Road in 1890 (pl. 12). Constructed in timber, the house has an asymmetrical cluster with a turreted tower, and Classical decorative motifs that helped set a precedent for the Queen Anne Revival in Canterbury's domestic architecture.⁷⁶

In its adoption of Queen Anne forms, Longbeach made a statement of resplendent pride for its owner. The building's red brick construction beside a pond, broad lawns, and mature shelter trees and gardens helped it to assimilate into its original surroundings.⁷⁷ Likewise, many of the associated farm buildings on the estate were also made from the bricks produced by the Longbeach kiln.⁷⁸ Grigg was following the example of his English equivalents whose positions of authority demanded that they act as benefactors to those who lived and worked in the area. Sir George Gilbert Scott recognised that a manor house must express the leadership role that its owner played in the district:

Wealth must always bring its responsibilities, but a landed proprietor is especially in a responsible position. He is the natural head of his parish or district – in which he should be looked up to as the bond of union between the classes. To him the poor man should look up for protection....⁷⁹

Grigg oversaw the building of homes, a shop, school, church and a post office, linking his concern for his employees to the workers' settlements built by late nineteenth-century philanthropists such as the Cadburys at Bournville in Birmingham (1879

⁷⁶ England based his design for Fitzroy on a design in a 1903 American pattern book. Ann McEwan, 'An "American Dream" in the "England of the Pacific": American Influences on New Zealand Architecture, 1840-1940,' PhD Thesis in Art History, University of Canterbury, 2001, p. 157.

⁷⁷ This effect is also shared with the Municipal Chambers. One of Seager's goals with this design was that it should blend harmoniously with its settings on the banks of the Avon. Wilson, "Design with Beauty," p. 17.

⁷⁸ These buildings included stables, dairy sheds, a cookhouse, the single men's quarters and Eiffelton School. Gilmour Blee, *Miles of Tiles Revisited: A Journey Through Longbeach and Surrounding Districts History*, Ashburton, Gilmour Blee, 2008, p. 172.

⁷⁹ Sir George Gilbert Scott, quoted from Girouard, p. 2.

onwards).⁸⁰ Although on a smaller scale, Grigg fulfilled the ideal of the Victorian country gentleman, carrying out benevolent roles while also associating regularly with other members of the social elite.

Grigg's active role was fully expressed by his home, which articulated a sense of authority, not unlike Seager's Municipal Chambers. The building's majestic appearance also made visible his eminent social status, which was comparable to that of the Rhodes family and to some extent he socialised in the same circles.

Unfortunately the building burned down in 1937. The current homestead was built, using salvaged bricks, to a design by Helmore and Cotterill. Harman's perspective drawing of Longbeach was exhibited in the 1892 CSA exhibition and in the light of Fitzroy and the Municipal Chambers, it would have shown that the firm was also designing in the "new" style, as architects keeping abreast of the latest architectural developments.⁸¹

Houses in Christchurch

Smaller scale domestic commissions during the late 1890s supplemented the income brought in by the larger contracts. Collins and Harman's clientele comprised middle and upper class families who had professional or white collar backgrounds in Christchurch. A contract in 1883 for Andrew Roby Bloxam is one example of the firm designing a home for a client who had worked his way up to the middle-upper classes of 1880s Christchurch society (fig. 33). Bloxam began his career as a tutor in

⁸⁰ Grigg was chair of the Longbeach School Committee. The Longbeach church was moved from Prebbleton in 1873. Longbeach was declared to be "the best farm in the world" by a reporter in 1893. *The Press*, 5 August 1893, p. 5; *Poverty Bay Herald*, 12 November 1901, p. 4; Dixon and Muthesius, pp. 70-72; Girouard, p. 8; Carruthers, pp. 6-7.

⁸¹ Harman exhibited this perspective drawing in the 1892 CSA exhibition. 'Canterbury Society of Arts, Twelfth Annual Exhibition,' exh. cat., April 1892, p. 12.

the Rutherford family and worked as a clerk before he was appointed Registrar and Sheriff of the Canterbury Supreme Court in 1881. He was a member of the same cricket club as Harman, and he also would have associated with Harman's father through his work.⁸² With a young family, Bloxam desired a home of sufficient size that also befitted his eminent professional status.⁸³

The house was situated near the Papanui Road end of Norman's Road. Bloxam had a clear idea of how he wanted his new home to be built. As one of Collins' first contracts following Armson's death, Bloxam approached Collins to design a new home, even making his own suggestions in a drawing that he sent to the architect. Collins replied in a letter dated 19 March 1883, "The probable cost of such a home as that shown by your sketch plan would be about £1400 inclusive of architect's commission. I return herewith your sketch." The enquiry progressed far enough for Collins to produce a design in June of a plain two-storey timber home that cost £723.⁸⁴ Simply dressed in weatherboards, the house has a basic form with a few gables of moderate steepness. Some resemblance to the Italianate style exists in the broad chimney stacks and the shaped brackets that line the eaves, resulting in a modest-looking home.⁸⁵

In 1894 Collins and Harman completed a design for the house of the Chief Librarian.

The firm had made extensions to the Christchurch Public Library in 1893 on the

⁸² *The Press*, 2 December 1880, p. 3; W. J. Gardner, *The Amuri*, Culverden, Amuri County Council, 1983, p. 166.

⁸³ Bloxam married in 1880 and had four children. 'Mr Andrew Roby Bloxam,' *Cyclopedia of New Zealand*, Vol. 3, p. 241.

⁸⁴ Letter to A. R. Bloxam Esq., 19 March 1883, Armson Letterbook, MB 1418. Architectural drawing for A. R. Bloxam, Esq., House in Norman's Lane, plans, elevations and section (1883), Item 158809, Container 1.6.5; MB 1418; Register of Commissions, 1883.

⁸⁵ Bloxam hired the firm again in 1905 to add two new wings to the house. Architectural drawing for A. R. Bloxam, Esq., plan and elevations (dated 1899 and 1905), Item 158836, Container 1.12.3, MB 1418.

corner of Cambridge Terrace and Hereford Street (pl. 13). In April 1894 the neighbouring timber Librarian's House burned down.⁸⁶ Collins and Harman was hired in May by Canterbury College, who owned the property, to design a replacement on its site. Armson was the original architect of the library (1875) which was constructed in brick with limestone facings in the Venetian Gothic style. Its materials were complemented by the house, establishing a harmonious relationship between the two buildings.

On the eastern façade of this modestly-sized home a verandah is placed alongside a gabled wing, decorated with limestone window surrounds. The building's double brick construction is also used as a form of ornamentation as a course of brick dentils around its apex and skew-corbelled limestone blocks decorate the gabled wing. In its apex, there is an unusual pattern of polychromatic bricks, and beneath it the three sash windows of the upper floor have stone labelling, a moulding typically used in Gothic architecture. Chamfered corners and a moulded stringcourse of brick also increase the diverse surface treatment of the exterior. The Canterbury College Board of Governors were apparently in two minds about the house's appearance as the original architectural drawing features a second design with essentially the same features in the Gothic Revival style, but with the intention of using timber.⁸⁷ No doubt the architects and clients preferred the chosen option with its visual reference to the existing library complex and improved ability to withstand fire (fig. 34).

⁸⁶ The Librarian's House was located at 109 Cambridge Terrace and was demolished between 23 August and 7 September 2012 after sustaining damage from the February 2011 earthquakes. Katherine Watson, '109 Cambridge Terrace, Christchurch: Report on Archaeological Monitoring,' unpublished report for CERA, Underground Overground Archeology Ltd., 2012, pp. 1-4.

⁸⁷ Architectural drawing for Librarian's House, Public Library, plans, elevations and section (1893), Item 29563, Container 1.12.3, MB 1418.

Another prominent solicitor who commissioned a home from Collins and Harman was John Joyce in 1884. Joyce was the former mayor of Sydenham where he also chaired the School Committee. By 1884 he was living in Lyttelton and in 1885 he was elected to the Lyttelton Borough Council. The firm's design for Joyce's home is of a moderate size and was built on a slope, abutting London Street in Lyttelton.⁸⁸

Facing the street, the Joyce house is symmetrical with two gabled wings bordering a verandah, the eastern wing projecting out to meet the footpath (fig. 37). The other wing is set back with the rest of the house stretching to the south in a neat rectangular shape. Polychromatic brick was used along with Oamaru stone to pick out the windows, the string course and corners of the gables, which are also skew corbelled. The brick in varying courses and colours provides further ornamentation as a dentiled course frames the lower eaves and tiled geometric motifs decorate the gables. To accommodate Joyce's legal practice, an office and a library are present in the eastern wing. A projecting porch faces the street from here, complete with a pediment and Classical columns, suggesting to business visitors that this entrance was specifically for their use. The use of masonry and gables that act as pediments effectively links Joyce's home to institutional building types that also employed a strict formality in their outward appearances, imparting a dignified tone that was appropriate for his profession.

Inside the home, the layout reveals that men of Joyce's social and political standing adhered to the customs established by the upper classes. The idea of entering the house through a progression of 'layers' helped protect the privacy of the family and it

⁸⁸ 'Mr John Joyce,' *Cyclopedia of New Zealand*, Vol. 3, p. 397; *Star*, 2 December 1899, p. 5.

was able to be carried out in a small house with a series of ‘short’ layers, a necessary formality given the house’s proximity to the street.⁸⁹ In Joyce’s home this begins at the very front of the property with a wall and a gate, behind which a tall hedge was later grown (fig. 36). The front door is reached through the verandah, set back from the façade and opening into an entrance hall. The floorplan is equally balanced with a passageway running down the centre of the building, providing access to the drawing room and the main bedroom at the front of the house. Beyond these spaces, visitors who were not staying for dinner were restricted as the hall narrows before it leads to the other bedrooms and the dining room, which connects to Joyce’s library. The floor beneath contained the coal house, kitchen, scullery, larder, bathroom and a servant’s bedroom.⁹⁰ Despite the smaller scale of the house, the firm was able to meet its client’s requirements of creating a home that spoke of Joyce’s respected position in Lyttelton society.

Collins and Harman carried out a number of commissions for professional clients who required space in their homes for their occupations. Doctors in particular were important members of the firm’s clientele due to their respected positions and connections amongst their own clients. Two commissions from doctors show how Collins and Harman resolved the challenge of integrating home and work within the same building. A house on Papanui Road for Dr James Badger Downes (1892) was designed in the Italianate manner, while an 1895 design for Dr Arthur Castriot De Renzi (1864 – 1914), a brother-in-law of Harman,⁹¹ was built on Oxford Terrace in the Tudor-Gothic style. As mentioned earlier, the Italian Classical elements of

⁸⁹ Hitchmough, pp. 64-66.

⁹⁰ Architectural drawing for J. Joyce, Esq., House at Lyttelton, plans, elevations and section (1884), Item 159648, Container 1.12.1, MB 1418.

⁹¹ MacDonald, ‘Canterbury Biographies,’ D238.

Downes' house were depicted using timber. De Renzi's home on the other hand (fig. 38) is similar to the Te Koraha model that also sparked the Minchin and Bennett designs. Its form is asymmetrical with fretted gables and half-timbering. As Downes was an older, more established doctor he may have preferred the reserved appearance of the Italianate, while De Renzi, aged thirty-one, perhaps desired a more confident expression of his career in a style that followed the current fashion for the picturesque.

A traditional layout was applied in the work spaces of both the doctors' homes, with their separation from the private part of the house emphasised. This allowed their families to reside in their homes without being disturbed by business, while also protecting the privacy of their patients. While Dr Downes' surgery was situated inside the main block of the house, the waiting room projects out, indicating that patients should enter the building here. Adjoining this room is the consulting room, followed by the dispensary; this room provides internal access to the rest of the house. Dr De Renzi's home is two-storeyed and the single-storeyed surgery extends out from the eastern side of the building, its difference in height contrasting with the main part of the house. Observance of entry customs is more complex here as the surgery comprises the full depth of the building. An inset porch opens onto a narrow passage from which the two waiting rooms are disposed at the front, followed by the consulting room and a door to the rest of the house. From the consulting room, the operating room can be reached and this is furnished accordingly with a large skylight

in the centre.⁹² Every requirement was catered for in these homes, ensuring the comfort and convenience of both of the doctors, their families and their patients.

J. J. Collins' own home demonstrated the notions he had of his own identity as a young architect. Built sometime between 1883 and 1891 in Dallington, his home is single-storeyed and displays an interesting mix of forms and materials that were later drawn upon in subsequent commissions. Surviving photographs depict an asymmetrical brick villa with limestone detailing and a gabled portion next to a verandah (figs. 40-41).⁹³ Gables are a key feature on each elevation and have overhanging eaves to allow plain timber frames to be suspended over them. Collins has utilised the materials in an Arts and Crafts manner as decorative brick patterns overarch the limestone window surrounds and timber brackets spring from limestone corbels to meet the eaves. These elements were later included in a similar design for Henry Slater Richards in 1901 on Manchester Street. This house is larger but has the same structural and decorative details (fig. 42).⁹⁴

The irregular arrangement of both the Collins and Richards homes continued in the firm's other single-storeyed designs. Homes that were essentially small scale mansions were set amidst wide lawns and gardens, located at a reasonable distance from the centre of town with a few acres to allow a sense of the countryside to

⁹² Architectural drawings for Dr Downes, House at Papanui and Dr De Renzi, House, Oxford Terrace, plans, elevations and section (1895), Item 30568, Container 1.12.3, MB 1418.

⁹³ Collins house, Dallington (date unknown), Photograph Album 2, Box 102, MB 1418.

⁹⁴ Richards' home was located between Madras and Manchester Streets and this commission may have been built near the house that Richards commissioned from the firm in 1897. A photograph of the plan for the 1901 building also exists. *The Press*, 25 February 1901, p. 8. Architectural drawing for J. J. Collins, Dallington house, plan and elevations (date unknown), Item 159800, Container 2.2.4, MB 1418. Photograph of Richards house, Manchester Street North (1901), Photograph Album 6, Box 103, MB 1418.

permeate the landscape.⁹⁵ To complement this awareness of a rural idyll, these single-storeyed homes followed a rambling composition with varying rooflines, while still maintaining a conventional internal organisation. One such house was designed in 1890 for Harry Roberts Homan, an accountant who lived on the banks of the Waimairi Stream on Fendalton Road.⁹⁶ The house is complex in composition as each elevation has a projecting feature of verandahs and bay windows, visible on the northern façade (figs. 43-44). A gable here has clearly been inspired by the Joyce house as a diagonal grid motif of timber slats covers the apex. This element of intricate decoration links the Homan house to the lodge at Te Koraha, Collins' home and the Librarian's House, which all utilise timber or masonry in the ornamentation of gables.⁹⁷

In 1895 the firm designed additions to the home of John Anderson Jr., whose father established Christchurch's first iron foundry in 1857. John Anderson and Co. were well-known manufacturers of parts for railways and bridges during the 1870s improvements to transport and infrastructure nationwide.⁹⁸ John Jr. ran the business in partnership with his brother after his father retired. Their family home was 'Inveresk' on Cashel Street and once this was sold, John Jr. adopted the name for his own home, situated at 17 Armagh Street. This house had been extended by Collins for Anderson

⁹⁵ Hodgson, *Proud Possessions*, pp. 55-56.

⁹⁶ Photographs of the house in the firm's collection have captions suggesting it was later owned by Henry Howell Secretan. His home was known as 'Wairere.' Church Register, SPF-1.82, Christchurch City Library; Homan house, Fendalton (1890), Photograph Album 6, Box 103, Armson-Collins Collection, MB 1418.

⁹⁷ Architectural drawing for H. R. Homan, Esq., House at Fendalton, plan, elevations, section and details (1890), Item 30979, Container 1.1.12, MB 1418.

⁹⁸ The business created the Rakaia-Methven railway and several road bridges including the Beaumont bridge in Otago (1886-1887). Peter Lowe, 'Anderson, John - Biography,' from the *Dictionary of New Zealand Biography*. Te Ara - the Encyclopedia of New Zealand, updated 1-Sep-10, URL: www.TeAra.govt.nz/en/biographies/1a6/1, accessed 31 July 2012; 'John Anderson and Co.,' *The Cyclopedia of New Zealand*, Vol. 3, 1903, p. 311.

in 1882.⁹⁹ This latest commission added a dining and drawing room to the front. From the street the addition appeared as a single-storey bay villa, a verandah to one side and a gable with a bay window at the other.

Inveresk echoes Te Koraha with its gradual enlargement over a lengthy period, reflecting Anderson's changing circumstances as he took over the family business, married and began to participate in local politics. The 1882 addition at the rear of the original house, comprising a nursery and another bedroom, was a two-roomed rectangular wing, clad simply in weatherboards and suggested an expedient beginning for his young family and early career. Once he joined his father's business, Anderson became a city councillor and a member of the Chamber of Commerce.¹⁰⁰ His expanding role was expressed in the lavish treatment of the 1895 extension, signifying the family's growing importance in Christchurch society.¹⁰¹ The family's confidence and financial capability is expressed in the decorative details of the ornate chimneys and the timber mouldings in the verandah, bay window and gable. There are pointed-arch sashes, extensive half-timbering and an opulent circular motif with intricate carvings in the gable's bargeboards, all of which can be linked to the lodge at Te Koraha; closely related in size and date (figs. 45-47).¹⁰² Technological changes are also represented here as the home was among the first twelve houses in Christchurch to have electricity and the fifth to be connected to the sewer system.¹⁰³ Mirroring their work at Te Koraha, Collins and Harman's work here shows that they were again the

⁹⁹ 'Inveresk' refers to John Anderson senior's birthplace in Midlothian, Scotland. Register of Commissions, 1882. NZHPT Website, 'Inveresk,' Register Number 3117, URL: www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=3117, accessed 31 July 2012.

¹⁰⁰ NZHPT Website, 'Inveresk.'

¹⁰¹ Eldred-Grigg and McAloon both identify the Andersons as members of Christchurch's elite. Eldred-Grigg, *A New History of Canterbury*, pp. 53, 56 and McAloon, 'The Christchurch Elite,' p. 200.

¹⁰² Architectural drawing for John Anderson, Esq., Additions to House, Armagh St., plan, elevations and section (1895), Item 31260, Container 1.12.3, MB 1418.

¹⁰³ NZHPT Website, 'Inveresk.'

architects of the evolving image of a family in the colony, one that is representative of Canterbury's fluid social strata and its broadly-defined social elite.

In 1895 the firm completed a house for Dr Edward Jennings on the corner of Durham and Gloucester streets. Jennings was a familiar face in fashionable society and was a long-standing member of the CSA council and the Canterbury Rowing Club.

Receiving part of his education in France, Dr Jennings briefly studied architecture in Boulogne before turning to medicine.¹⁰⁴ The house, named 'Otakaro,' has three storeys asymmetrically grouped around an eastern tower (figs. 48-49). A balcony and verandah are present on the northwest, from which a service block projects. In 1925 the house was sold and disassembled. The writer Johannes Andersen remembered the house as "a picturesque red-painted house, with well-kept garden and lawns...."¹⁰⁵

Located on a prominent site opposite the Provincial Council Buildings, Otakaro certainly would have attracted plenty of attention from passers-by. Its architectural style relates to Meadowbank with its pavilion roofed tower and profuse half-timbering. Otakaro also has steep gables and elaborate ornamentation, such as the rounded bargeboards, which create a lively pattern of circular and triangular motifs around the exterior. Such an extravagant design suggests that Jennings had higher social ambitions than the kind that a man of his profession usually had, particularly in comparison with Dr De Renzi's home built in the same year. He may have been partial to the picturesque effect Collins had created at the Rowing Club's sheds.

¹⁰⁴ Jennings was also a member of the Christchurch Regatta Club. *Evening Post*, 22 February 1929, p. 8; *Star*, 18 September 1889, p. 4; 7 December 1894, p. 1.

¹⁰⁵ Andersen also mentions Otakaro's fate when it was sold: "It was intended to move the house as a whole, but it was too high to go under the telephone wires, so was broken up, more's the pity." The house (and stables) was built in 1895, rather than Anderson's mention of 1894, as the tender for construction reveals. Johannes Carl Andersen, *Old Christchurch in Picture and Story*, Christchurch, Capper Press, 1975, pp. 21-23. *The Press*, 27 February 1895, p.2.

Contemporary photographs show that Otakaro's roofline dominated the landscape of inner-city Christchurch. Its tower would have been taller than the stone chamber of the Provincial Council Buildings just opposite, though it appears that Collins and Harman has done its best to harmonise the Jennings house with its neighbour, which also has a pavilion roof, pointed-arch windows and steep gables. This harmonious association with the region's governing institution was undoubtedly an advantage for Jennings. His home spoke of his superior social standing yet also a sense of artistic taste as he aligned himself to Christchurch's elite in the elaborate design of his home.

The importance of a reputable social standing is demonstrated throughout this period, as personal connections improved Collins and Harman's chances of acquiring more (valuable) work through congenial relationships with notable local figures. This period was crucial for establishing themselves as architects in their own right, proving themselves worthy of continuing Armson's high standards of professionalism within the practice. Commissions such as those from the Rhodes, Grigg, Lance and Jennings families helped sustain the business during years of economic stagnation, while also making the firm known amongst Canterbury's eminent citizens.¹⁰⁶ Even among the smaller scale commissions the firm began to cater for a select group of clients who made clear statements about the kind of lives they wished to lead in late nineteenth-century Canterbury.

¹⁰⁶ Otakaro cost £2310 and was the most expensive commission the firm received that year. Register of Commissions, 1895.

Chapter Two: Consolidation, 1896 – 1904

*“The direct responsibility for these abominations in architecture must be shouldered upon the speculative jerry builder. He is the curse of the age in domestic architecture, covering suburb after suburb, as he does, with rows of pretty-pretty villas....”*¹

*“Our domestic architecture pleases this critic. To his mind ‘the conservative instincts of the well-to-do section of the citizens are also evidenced in their domestic architecture, which is much more English in type than in any of the other cities of New Zealand.’ Some of the charmingly-designed dwellings on the western side of the city and in Riccarton and Fendalton might have been transported bodily from the neighbourhood of an English country town.”*²

With a series of noteworthy commissions to its credit, Collins and Harman approached the close of the nineteenth century with a solid clientele that would form the core of an extensive client network. From the mid-1890s onwards a progressively diversified clientele increasingly sought Collins and Harman’s design expertise, and while the firm was in growing demand from the pastoral landowners of Canterbury, a group of well-to-do and middle-class families also grew in number and importance to the firm.

On the 3rd of July 1897, the Christchurch Association of Architects was founded at a meeting held in Warner’s Hotel. In acknowledgement of his role in the Canterbury Association of Architects, Mountfort was elected president, with Frederick Barlow as vice-president, and a council made up of R. A. Ballantyne, J. Whitelaw, Seager and Collins was formed. A year later, following Mountfort’s death, Collins became president and the Association began holding monthly meetings to address the escalating issues that the profession faced in light of increasing work.³ As the economic decline of the 1880s lifted and confidence returned, more people were

¹ Gerald E. Jones, ‘How Houses May be Improved: A Plea for Art in House Design,’ *New Zealand Building Progress*, June 1912, p. 1133.

² *The Press*, 3 May 1906, p. 6.

³ *Ibid.*, 3 July 1897, p. 7; 17 July 1897, p. 7; 7 July 1898, p. 4; *Star*, 8 February 1898, p. 1.

enabled to commission new buildings, providing the architectural profession with plenty of work for a variety of building types.⁴ This trend is reflected in the growth of Christchurch's population with over 37,000 residents in 1897 rising to 57,000 by 1901.⁵ The same development is visible in the increased number of domestic commissions undertaken by Collins and Harman from 1895 onwards.⁶ In 1903, Collins' seventeen-year-old son John Goddard Collins entered the firm after leaving Christ's College to begin his career as an architect.⁷

The CAA provided professional unity for local architects who still lacked official recognition of their practice. Not only were there issues surrounding the conditions of contracts and city council bylaws, but architects also found themselves confronting the villa, a dwelling type that dominated the popular housing market. Speculative builders and the manufacturers of building materials took full advantage of the villa, offering affordable designs in plan and pattern books that did not require the services of an architect to construct. In Christchurch, the villa's small scale and ease of construction was conducive to the development of its suburbs, which grew swiftly thanks to the gradual improvements made to public transport and amenities. The popularity generated by this small detached house ensured that New Zealand architectural practices such as Collins and Harman had little choice but respond to it.

⁴ See Condliffe for a general discussion of the 1890s economy. J. B. Condliffe, *New Zealand in the Making*, London, Allen and Unwin, 1936, pp. 226-228, 244-246. Shaw, p. 58.

⁵ Statistics based on figures of Christchurch and immediate boroughs in *The New Zealand Official Year-book for 1897* and *The New Zealand Official Year-book for 1903*. www3.stats.govt.nz/New_Zealand_Official_Yearbooks/1897/NZOYB_1897.html#idpreface_1_21 Accessed 27 July 2012. Also Burnard, p. 128.

⁶ The number of commissions during 1895-1904 fluctuates, but overall there is a gradual increase, see Graph 1, Appendix 3.

⁷ J. G. would have undergone training when he entered the office. He does not appear to have been chiefly involved in design work until around 1906. To avoid confusion, J. J. Collins will from this point be referred to as "J. J."

The Rise of the Villa

By the 1890s, a growing multitude of middle-class and professional families aspired to live in a house on a piece of land they could call their own. With a rise in home ownership, the cottage and the villa emerged as suitable house types for settlers, whose notions of the ideal home encapsulated ownership, space, privacy and independence.⁸

[Their] ideal was to secure the dream of all 'little men' ... a small-scale society of modest property-owners and comfortably-off wage earners, without great distinctions of wealth or power, though doubtless, in its quiet way, getting wealthier and more comfortable all the time.⁹

The values associated with the New Zealand villa originated from British models of large country houses and their estates owned by the upper classes. Terraced or semi-detached villas in English cities were built by the middle-classes to emulate these grander homes, seeking a dwelling that conveyed economic and social capability. With the same intention, settlers and their descendants found that these aspirations were achievable in New Zealand, turning to the villa as a fulfilment of these principles.

One of the villa's earliest forms in New Zealand was the colonial cottage, with a verandah running across the façade and a flat eaves-line. Inside there were usually

⁸ Donald Denoon and Philippa Mein-Smith, *A History of Australia, New Zealand, and the Pacific*, Oxford, U.K., Blackwell, 2000, p. 89. Charlotte MacDonald, 'Strangers at the Hearth: The Eclipse of Domestic Service in New Zealand Homes,' Barbara Brookes, ed., *At Home in New Zealand: History, Houses, People*, Wellington, Bridget Williams Books, pp. 53-54. Anna K. Peterson, *New Zealanders At Home: A Cultural History of Domestic Interiors 1814-1914*, Dunedin, University of Otago Press, 2001, p. 106.

⁹ E. J. Hobsbawm, *Labouring Men: Studies in the History of Labour*, London, Weidenfeld and Nicolson, 1964, p. 13. See also Matt Morris' thesis for a discussion on the literature of New Zealand suburbs. Matt Morris, 'A History of Christchurch Home Gardening from Colonisation to the Queen's Visit: Gardening Culture in a Particular Society and Environment,' PhD Thesis in History, University of Canterbury, 2006, pp. 52-55.

four or five rooms, added onto according to need and updated in the latest stylistic trends.¹⁰ The previously mentioned Marshall home (1888) exemplifies the Italianate-styled villa, but books such as A. J. Downing's *Victorian Cottage Residences* (1842) and *The Architecture of Country Houses* (1850) made suggestions for a range of styles and decorative features, such as Gothic and the Swiss Chalet.¹¹ In New Zealand, Downing's example was followed by a number of builders who compiled designs and catalogues for timber and metalwork companies. Prospective homeowners had only to select the various villa components that these businesses mass-produced, such as verandah posts, doors, windows, and mouldings. A few local "jerry" builders and minor architects advertised themselves by publishing complete plans of villas or opening speculative housing developments with villas that were built to what was essentially the same design.¹²

Each villa displayed the 'best' façade and rooms to the street, usually without any thought for the building's orientation to the local environment or climatic conditions. This inflexibility in appearance was borne from the Victorian concern with putting on a 'good face' in public, yet this 'face' was replicated in each villa and, along with the threat to their profession, gave architects strong reasons to dislike the common, unvarying image they presented. Ann McEwan has established that there was a consciousness amongst New Zealand architects of the encroaching role these that publications and speculative builders had to play in the building market. Some

¹⁰ Di Stewart, *The New Zealand Villa: Past and Present*, Auckland, Viking Pacific, 2002, p. 32; Patrick Reynolds, Jeremy Hansen and Jeremy Salmond, *Villa: From Heritage to Contemporary*, Auckland, Godwit, 2009, pp. 19-26. Stacpoole, pp. 191-192.

¹¹ A. J. Downing, *The Architecture of Country Houses*, New York, Dover, 1969 (first published 1850); *Victorian Cottage Residences*, New York, Dover, 1981 (first published 1873). These Dover editions are reprints of the original editions published respectively by D. Appleton & Co., New York and John Wiley and Son, New York.

¹² Salmond, p. 89.

architects ignored the “craze” while others responded by incorporating villa characteristics into their own designs, producing them when their clients specifically desired them to.¹³ An 1897 example designed by Collins and Harman shows that the architects were prepared to execute villas for clients who preferred them, however it was in the way they designed them that they tackled the villa’s monotonous appearance. The architectural drawing for the house commissioned by Edmund Marriott Dawe, on Bryndwr Road, depicts a typical bay villa with intricately decorated bargeboards and verandah posts (fig. 50). These elements are sketched in detail on the drawing, and suggest that the architects wished to provide their own design for these features, rather than select a pattern-book or prefabricated sample.¹⁴ In allowing a small amount of individuality to be expressed here, to a degree the architects have prevented the Dawe house from being classified as a pattern-book design.

The people who built or purchased villas were predominantly members of the “middling-classes” and those who belonged to the professions. These generally consisted of tradespeople, small business owners and “minor professional people” such as teachers and clerks.¹⁵ Professional people who owned larger businesses and participated in local politics and institutions also opted for the villa as a small residence that signalled their modest tastes, compared to larger homes. Many of these people interacted with one another in local business associations, sports and cultural

¹³ Although McEwan focuses on these publications in relation to the bungalow, it can be assumed that New Zealand architects did not look upon their earlier counterparts too favourably either. McEwan, ‘An “American Dream” in the “England of the Pacific,”’ p. 247.

¹⁴ Dawe was a trained architect and surveyor, working as assistant engineer to the Christchurch City Council. He was descended from a “well-established county family” of Ditchat Manor, Somerset. MacDonald, ‘Canterbury Biographies,’ D135; *The Cyclopaedia of New Zealand*, Vol. 3, p. 360. Architectural drawing for E. M. Dawe, Esq., Fendalton, plans, elevations, section, details (1897), Item 158816, Container 1.12.3, MB 1418.

¹⁵ Eldred-Grigg, *A New History of Canterbury*, pp. 57-59.

organisations. Ultimately, a diverse group of Christchurch residents who held a variety of occupations felt that the villa could meet their needs.¹⁶ The villa was increasingly preferred by these groups. By being able to build a villa, families had met a certain economic standard and were then able to display a sense of fashionable refinement in their homes, ultimately meeting a particular social standard. The style, form, ornamentation and setting of these homes became further statements of what their income might be and what more they aspired to.

Clients who commissioned villas from Collins and Harman tend to fit into both of these categories. Most were like Dawe, professional figures who were well-known in Christchurch society, while a minority were members of the middling-classes, lesser known yet economically comfortably-off. A comparative study can be made with two homes the firm designed nearly within a month. The first was commissioned by Julia Little in 1896 and was built on her farm near the Wairarapa Stream in Fendalton. All the typical characteristics of a bay villa are present here. The house is a long building with a steeply-pitched roof and a verandah enclosed by two gabled bays at the front, one of which faces diagonally away from the house (fig. 51). All of the decorative attention is placed on the front elevation. Timber finials, fretted bargeboards, half-timbered motifs in the gables, shaped verandah posts and brackets below the eaves embellish this weatherboarded house. Corbelled brick chimneys add to the building's impression of lavishness, implying the Littles' economic prosperity and awareness of sophistication.

¹⁶ Eldred-Grigg, *A New History of Canterbury*, p. 59; John Wilson, 'Contextual Historical Overview for Christchurch City: Final Draft Report for Comment,' Christchurch, Christchurch City Council, 2005. p. 119.

These values were combined with Victorian notions of propriety and privacy that dictated the plan of the Littles' home. Organised around a rigid central passageway, the house is divided into distinct stages in a strict observance of these attitudes. A front door set back from the façade acts as a "buffer zone" that separates the outside from the family's domain within the house. The entrance hall has an unusual octagon shape and gives access to the drawing and dining rooms and a small office at the front of the house. A "ceiling light" brought daylight into this space, which then led through a door to the rear passage. Bedrooms are accessed from here before the passage branches into a T-shape to reach the bathroom, kitchen and scullery at one end, and the pantry, wash house, coal house and water closet at the other. This utilitarian area is expressed externally with a changing roof silhouette, from a steep pitch at the front, the roof slopes over the kitchen and then into a lean-to over the wash house.¹⁷ Order in the day-to-day activities of the household was strictly ensured by this formal plan, maintaining separation between various tasks as well as preserving the sanctity of the home as the centre of family life.

The Littles embodied the settlers' ideal of an arcadian lifestyle as Julia was occupied in the "domestic duties" of the home and her husband Joshua was a farmer.¹⁸ This model of a semi-rural lifestyle was perpetuated in the minds of British immigrants, who rejected the evils of overcrowded British cities for a 'rus in urbe' independence.¹⁹ The Littles' villa exemplified the virtues of the small family farm, situated on a plot of land in a low-density area, with some crops and a few farm

¹⁷ Salmond, p. 155. Architectural drawing for Mrs J. Little, Fendalton, plans, elevations, and sections (1896), Item 158825, Container 1.12.3, MB 1418.

¹⁸ New Zealand Electoral Roll, 1900.

¹⁹ This concept is one of three that Miles Fairburn suggests was ingrained in the minds of nineteenth-century migrants to New Zealand. Miles Fairburn, 'The Rural Myth and the New Urban Frontier: An Approach to New Zealand Social History, 1870-1940,' *The New Zealand Journal of History*, Vol. 9, No. 1, April, 1975, pp. 7-8; Burnard, pp. 118-121.

animals.²⁰ Julia's role involved entertaining guests or assisting with chores inside the house, while Joshua (a retired accountant at age sixty-three) could occupy himself in the office or on the farm.²¹ A photograph of the house (fig. 54) shows that great pride was taken in its appearance, surrounded by a trimmed lawn, shrubs and trees. As an expression of the Littles' status, this design suggests economic independence and a respectable social position that enabled the couple to enjoy a comfortable lifestyle.²²

Compared to the Little commission, another 1896 home that Collins and Harman designed portrays the earnestness of a younger man seeking to establish himself in a higher position of his profession. Edward James Ross was the client, a lawyer who was later made a partner in A. E. G. Rhodes' law firm and was a member of the Canterbury Lawn Tennis Club.²³ Jim McAloon has identified Christchurch's legal profession in particular as being a "small and highly individualistic" group who were amongst the city's leading citizens. Ross' professional status as a lawyer and his participation in cultural activities places him in the category of Christchurch's elite.²⁴ Known as 'Te Whenua,' the house is a modest one, though it clearly illustrates the respectability of Ross' professional status.

²⁰ Burnard, pp. 118, 122; Salmond, p. 112.

²¹ Although the Little house's exact location is unknown, it was situated in the vicinity of the Wairarapa Stream in Fendalton. *Star*, 20 January 1897, p. 4. Also, Salmond, p. 125; New Zealand Electoral Roll, 1900; Church Register, HTA3.220.

²² In a second contract for the Littles in 1900, Collins and Harman designed a six-roomed cottage rather than a bay villa (fig. 52). It is possible that this house was built for Joshua's two sisters on the west side of Matipo Street. S. A. Staples, 'Early Riccarton,' 1955, unpaginated. Architectural drawing for Mrs J. Little, Fendalton, plan and elevations (1900), Item 158856, Container 2.1.1, MB 1418.

²³ Ross would have known both Collins and Harman from his school days at Christ's College, though this connection was supplemented by their mutual association with Rhodes. Collins and Harman produced designs for Rhodes' business premises in 1893 and 1896. *The School List of Christ's College, 1850 to 1950*, sixth edition, p. 100. *The Press*, 18 March 1897, p. 4; *Evening Post*, 16 April 1937, p. 11.

²⁴ McAloon, 'The Christchurch Elite,' p. 204. *Evening Post*, 16 April 1937, p. 11.

The house was built on Garden Road in Fendalton and although it is not a typical bay villa, it exhibits similar features.²⁵ Instead of stretching across the entrance, the verandah appears on the western side of the house, boxed in by two wings (fig. 53). The roof is hipped and the characteristic gable of the villa façade is dismissed for an even roofline. However, a bay window is present, as is the frieze of shaped brackets below the eaves. Some decoration exists in the moulded brackets of the window hoods and timber struts in the verandah posts, although overall the house retains a somewhat plain appearance. Te Whenua is the same size as the average villa, yet the most distinguishing aspects of the villa are dispensed with in favour of an austere exterior, indicative of the honest and serious image that was suitable for Ross.

Despite the reduced external reference to the villa, the internal plan follows its rigid layout. Both the drawing and dining rooms are placed at the front of the house, followed by the bedrooms, the bathroom, kitchen, and the servants' room and "boy's room" at the rear. Beyond the hall, the central passage narrows to signify the division of these rooms from the principal rooms. Unusually, the bathroom has been incorporated in the main block of house, although it is separated from the passage by a small lobby. The water closet remains excluded at the rear. In a practice of economy, the fireplaces of adjacent rooms have been positioned back to back, allowing the flues to be paired together in a single chimney.²⁶

The Ross commission also demonstrates how the villa format allowed professionals like Ross to distance their home and refuge away from the daily demands of work in the inner city. Christchurch residents were enabled to work in the city and live away

²⁵ Wise & Co., *Wise's New Zealand Post Office Directory 1909*, Dunedin, H. Wise & Co., 1909.

²⁶ Salmond, p. 125.

from it due to improvements in public transportation which connected the city's outlying settlements.²⁷ The family's needs at the time were simple and met the notion of an unpretentious lifestyle in a low density area, their modest home simultaneously suggesting the potential for professional and social improvement.²⁸ The small servant's bedroom at the rear of the house furthers the household's social standing as one that could afford domestic help, although Mrs Ross only required a "General Servant" to assist in the home.²⁹ In the Ross design's avoidance of overt villa forms, it manages to conform to Victorian expectations of how a home should appear, fashionable and respectable, while also allowing room for expansion should Ross wish to enhance his social and professional position.

Collins and Harman generated villa designs carefully in its domestic commissions. From J. J.'s design of his own home an idea of how the architects viewed the villa emerges. Built in 1898 at Redcliffs, J. J. had free reign to design a home that he felt appropriately expressed his position in Christchurch society. Not only was the architect's own home a useful tool for attracting clients, but it also advertised his social status as a *professional* man.³⁰

That J. J. now preferred to shy away from the upright and over-decorated forms of the bay villa for his own home is clear. He designed a small seven-roomed home with an

²⁷ Ross himself was concerned about the quality of roads in Fendalton as he wrote to the Riccarton Road Board asking for a footpath to be built, presumably along Fendalton Road from Holmwood Road to Daniel Inwood's mill at Straven Road. *The Press*, 26 April 1892, p. 3. W. David McIntyre, 'Outwards and Upwards – Building the City,' Cookson and Dunstall, eds., *Southern Capital Christchurch*, p. 89. Also, J. P. Morrison, *The Evolution of a City: The Story of the Growth of the City and Suburbs of Christchurch, the Capital of Canterbury, in the Years from 1850 to 1903*, Christchurch, Christchurch City Council, 1948, p. 20.

²⁸ Looser, pp. 56-57, 72-73.

²⁹ *The Press*, 12 June 1896, p. 1. Architectural drawing for E. J. Ross, Esq., House at Fendalton, plan, elevations, section and details (1896), Item 158826, Container 1.12.3, MB 1418.

³⁰ Roxanne Kuter Williamson, *American Architects and the Mechanics of Fame*, Austin, University of Texas Press, 1991, p. 167.

irregular plan and a low-pitched roof, dispensing with the villa's characteristic steep roofline (fig. 55). The house is notable for its uncluttered external cladding, further distinguishing this house from the appearance of the popular bay villa. An early photograph reveals large panels and exposed timber posts of the walls to affect the appearance of half-timbering. This timber framing and a frieze of shaped brackets beneath the roofline are the only forms of decoration and emanate a sense of restraint and simplicity. The northeast elevation is the closest to the villa's typical appearance with a bay window beneath a gabled wall and an enclosed verandah positioned on the northern side of the house.

Another striking difference the Collins home makes in comparison with the characteristic New Zealand villa is in its layout. In a marked departure from the long central hallway of the villa, the passageway has become a U-shaped passage that wraps round three sides of a central bedroom, providing access to the surrounding rooms (fig. 56).³¹ This organisation dictates the building's external form and shows that J. J. particularly desired greater freedom of movement throughout his home. A similar effect is present in the wide archway of the sitting room which connects to a front "bedroom." With a coved ceiling and plenty of space, the dining room is the chosen setting for formal occasions, while the kitchen and coal house located at the southern end of the building continue the Victorian convention of 'hiding' the utilitarian areas at the rear of the house. Closets have been built into the bedrooms and due to the lack of a scullery and a wash house, a bench and a sink are included in the

³¹ By 1900 the central hall of villas had begun to rely on the placement of rooms instead of the other way around. Salmond, pp. 171-172.

kitchen. Without the customary emphasis on formality the house seems to have been designed specifically for a more relaxed lifestyle.³²

The Collins family lived in this modest home for at least five years.³³ The building's unassuming exterior expressed the respectable status of its owner and it would have been immediately distinguishable from the elaborately decorated villas of the time. As an experiment and advertisement for future clients, J. J.'s home was a success, spawning a series of similar designs over the next year. These were commissioned by a Mrs Turnbull, Thomas Dicken and J. D. Dickinson. All three designs are close to the style and form of Collins' home. The Dickinson home has additional villa features of a bay and verandah, while the Dicken house contains the U-shaped passageway (figs. 58-61). With their low pitched gables, these homes are distinct amongst the masses of steeply gabled villas and project an impression of their owners' individuality.³⁴ With Collins' 1898 design, the firm created an alternative to the standardised bay villa. Their version was also small, detached and made from wood, making it attractive to middle-class clients who aspired to a higher social status. By employing only a few references to the popular villa in combination with uncharacteristic forms, Collins and Harman avoided creating the same type of dwelling that could be found in pattern books. In essence, the firm adopted basic villa elements but applied them in a variety of ways compared to the standard villa model,

³² Architectural drawing for J. J. Collins, House at Redcliffs, plan, elevations, section and details (1898), Item 158815, Container 1.12.3, MB 1418.

³³ The house was next owned by Frederick James Hamilton after the Collins family moved to a house on Carlton Mill Road in 1904 (fig. 57). It is not clear whether Collins designed this house or made alterations to it; nonetheless, the Register of Commissions states that £800 was spent on it. Gordon Ogilvie, *The Port Hills of Christchurch*, Christchurch, Phillips & King, 2009, p. 86. New Zealand Electoral Roll, 1900; *Star*, 17 February 1904, p. 3; 28 May 1904, p. 6. Register of Commissions, 1904.

³⁴ This villa type produced by Collins and Harman was still considered fashionable by the mid-1900s. Architectural drawings for Mrs Turnbull, Fendalton, plan, elevations and sections (1898), Item 158813; Thomas Dicken Esq., House at Riccarton, plan, elevations, sections and details (1899), Item 158834; J. D. Dickinson, Merivale, plans, elevations, sections and details (1899), Item 31173, all from Container 1.12.3, MB 1418.

designing its own embellishments and experimenting where it could in the internal layout.

Although Collins and Harman sought to avoid the villa, they did produce it when requested to. After hiring the firm to design their Manchester Street premises in 1900, the owners of Triggs and Denton, saddlers and bag manufacturers, commissioned the firm to design their homes, side by side on Woodham Road in 1903. Although the contracts were made separately, the pair bespoke two five-roomed villas that are almost identical.³⁵ William Henry Triggs and William Henry Denton were business partners and brothers-in-law. In contrast to most of Collins and Harman's clients, the pair was not among the more eminent businessmen of Christchurch. While Denton was a councillor of the Linwood Borough Council and a member of the Heathcote Road Board, he and his brother-in-law identified more with the "middling classes" as the modest owners of a small business.³⁶

Triggs and Denton's close relationship is clearly expressed in the designs of their homes. Each is a bay villa, identical in form, yet different in the articulation of certain decorative features. Both have hipped roofs and a verandah beside a projecting bedroom at the front of the house. In Denton's home, this room is faceted and gabled and has no bay window, while the walls of Triggs' front bedroom are flush and have no gable, although it does have a bay window (figs. 62-63). Both homes have ornate brick chimneys in the same positions and narrow lean-to conservatories extending

³⁵ Register of Commissions, 1900, 1903. *The Press*, 12 April 1901, p. 3.

³⁶ Denton's sister was married to Triggs in 1890 and Denton was married a year later. By 1892, Triggs and Denton were in business. Birth, Death and Marriage Historical Records, Department of Internal Affairs, New Zealand Government; *Star*, 1 April 1892, p. 3. James Watson, *Along the Hills: A History of the Heathcote Road Board and the Heathcote County Council, 1864-1989*, Christchurch, Heathcote County Council, 1989, p. 261; 'Councillor William H. Denton,' *The Cyclopaedia of New Zealand*, Vol. 3, p. 386.

along the eastern elevations. Denton's home uses decorated timber capitals for the verandah posts, bargeboards and gable, while Triggs' home uses ironwork to embellish the bay window. Inside, the floor plans are essentially the same, with the only difference being the lack of a third bedroom in the Triggs house, which has been substituted for a bathroom.

At first glance the resulting designs appear extremely alike; only in their decoration are they treated individually. Triggs and Denton were clearly in a position to finance new homes, yet the fact that they chose to engage an architect to design homes they could have obtained by other, perhaps cheaper, means indicates the pair's wishes to better themselves in their social statuses. Both homes display a fashionable level of taste that members of the middle-classes pursued in the early twentieth century, staking Triggs' and Denton's claims for a higher social or business position. Despite the immediate possibility of these houses being perceived as speculative designs, it is their relationship that the clients wished to emphasise. As two households of business partners and siblings, both homes expressed their close connection with homes that are visually similar and built close together.³⁷ Their houses were also, like the homes of their architects, advertisements for their business, implying one mind in its dealings, or a uniform 'face' of the company. For Collins and Harman, these two commissions reveal that although they did not feel any affinity with the villa, they were at least willing to adopt it for their clients' purposes.

³⁷ The architectural drawings show that the initial plans were cancelled. There was only a £50 difference in the cost between the contracts: Triggs' home cost £621, while Denton's cost £671, possibly due to the extra bedroom. Architectural drawings for Mr W. H. Denton, Mile Road, Dallington, plans, elevations and section (1903), Item 158885; and Mr W. H. Triggs, Mile Road, Dallington, plans, elevations and section (1903), Item 158882, both from Container 2.1.2, MB 1418. Register of Commissions, 1903.

The firm continued to explore other variants based upon the villa using a ‘free design’ approach in the early 1900s. In 1904 a villa commission was completed for Mrs M. A. T. Drummond on Leinster Road in Merivale, which modified the typical bay villa composition (fig. 67). A complex series of lines are created by the steeply-pitched roof forms, bay windows and porches that are massed together at the centre of the house. Each elevation’s ornamentation has been treated differently with iron filigree across the return verandah and varied half-timbering in its gables. Weatherboards clad the walls, while the roof is corrugated iron. Externally, this form derives from the firm’s design for the Hawarden Presbytery (1900, fig. 69), and to a degree, the Morrow house in Rugby Street (1902, fig. 68). The multifaceted composition of external forms provides a distinct picturesque appearance that equally attests to the sophistication of its inhabitants. Each of these homes was commissioned by clients of a specific “middling-class” status: Mrs Drummond, whose husband was a journalist, the priest of St. Raphael in Hawarden, and Miss Arabella Morrow who was a typist. The complex image and intricate detail of each design expresses that these clients were sufficiently well-off to align themselves, albeit on a smaller scale, with the educated elite of Canterbury.

Within these homes the same sense of elegance is present. In plan, each continues to rely on the narrow central passage as the main circulation space. For the Drummonds, the main entrance is located toward the rear of the house, next to the utilitarian spaces (fig. 64). These included a dark room, complete with a screened window, presumably for James Drummond’s use. A study is substituted for a drawing room as the only principal room is the dining room. A study is also included at the Presbytery, as all the rooms used by the priest such as the drawing and dining rooms are isolated from

the service wing (fig. 65).³⁸ The accommodation of studious activities in these homes is indicative of the inhabitants' genteel status as each was expected to be well-educated in their professions. Each design was essentially a miniature version of the Victorian country house, situated at the heart of the parish or a suburb rather than a rural estate. While each house displays a certain amount of refinement, they also specifically express the professional and respectable social status of their inhabitants.

An exaggeration of its external forms and decorative detail characterised the New Zealand bay villa's maturity during the early 1900s.³⁹ A 1904 commission shows Collins and Harman's awareness of the villa's development, producing a mature bay villa for A. M. Paterson in Avonside. The house is a corner bay villa with a return verandah and an ostentatious gabled porch at the corner (fig. 71). This conceals an octagonal bay that projects from the corner of the drawing room, while two steeply-pitched gables enclose the verandah. The front gable has a bay window complete with a moulded architrave, shaped brackets and iron filigree detailing. Each gable is stepped out in its apex, supported by a row of brackets. More decorative ironwork lines the verandah, the posts of which feature miniature capitals and plinths. Paterson's occupation is unknown, yet his home suggests that he had a sufficient income to decorate it lavishly.

Inside, the plan is organised around a central passage, effectively dividing the building into quarters that each pertain to the status of certain activities. On the right

³⁸ The layout of the Presbytery differs to the Drummond house as it contains a return hallway around a pair of rooms. Architectural drawings for M. A. T. Drummond, House, Leinster Rd., plan, elevations and sections (1904), Item 158887; Presbytery, Hawarden, plan, elevations, sections and details (1900), Item 158858, both from Container 2.1.2, MB 1418; Miss A. C. Morrow, St. Albans, plan, elevations and sections (1902), Item 158854, Container 2.1.1, MB 1418.

³⁹ Stewart, pp. 45-46.

hand side, the hall opens onto three bedrooms. The main bedroom is placed at the very front of the house as a public statement of the hierarchy of the household, each room descending from it declined in social importance, despite it being the most private room in the house.⁴⁰ On the hall's left are the dining and drawing rooms. At the middle of the passage is a grand archway decorated with bevelled mirrors, dividing the 'public' principal rooms from the private ones. Behind the dining room is the breakfast room and the kitchen; a serving hatch is in the wall between. No servants' quarters are included on the architectural drawings, suggesting that any domestic help the Patersons might have had did not reside with them. The role of the Edwardian woman shifted in order to meet this change. In the principal rooms she was "an apparently leisured, respectable society matron."⁴¹ Yet beyond these spaces she became the manager of the household responsibilities, assisting any servants she might have employed.⁴² Again, Collins and Harman have utilised the vocabulary of a typical villa, yet the design was of the firm's own making, allowing it to ultimately retain control over the appearance of each feature.

This was also the case for the 1904 Gaffney house, built on the corner of Burgess Street and the Esplanade in Sumner, where it still stands (figs. 73-74).⁴³ Aspects of the Italianate and Queen Anne Revival styles are included in this design for Thomas Bree Gaffney, a former businessman who later became a councillor on the Sumner Borough Council.⁴⁴ The roof is hipped, a return verandah stretches across the

⁴⁰ Stewart, p. 52.

⁴¹ Ibid. p, 50.

⁴² Ibid., p. 50. Architectural drawing for A. M. Paterson, Esq., Avonside, plan, elevations and sections (1904), Item 158880, Container 2.1.2, MB 1418.

⁴³ At the time that this thesis was completed, the house had remained on this site with relatively little earthquake damage. In September 2013 the Gaffney house was sold and split into two, then transported to a location near the Nevis Bluff in the Gibbston Valley near Queenstown.

⁴⁴ *Star*, 14 November 1905, p. 2.

northeast elevations and a porch is incorporated in the verandah's roof at the front of the house (fig. 72). As a corner bay villa, an octagonal bay on the eastern corner rises through the verandah to form a roof turret. Apart from this bay, the façade is symmetrical. Rusticated timber boards at the corners of the walls imitate masonry quoins and the verandah posts contain elements of the Classical column.⁴⁵ Both the Queen Anne and Italianate styles were popular variations of the New Zealand villa and their inclusion in the Gaffney design helps enliven what would otherwise have been a conventional façade. Turreted bays were a common feature for the Queen Anne inspired villa, and at the Gaffney house it is a fitting response to its corner site.⁴⁶

Collins and Harman have also allowed for greater flexibility in the building's internal plan in relation to its surroundings. Taking up the front of the house are the drawing and smoking rooms, which both have French doors that open directly onto the verandah. The length of this verandah also offers occupants more space in which to take advantage of the home's location by the sea.⁴⁷ The architects' consideration of the effect the location would have on their clients distinguished the building from a pattern-book villa design. The Gaffneys were provided with a home that met their standards of a fashionable residence, as well as one that allowed them to enjoy the house's close proximity to the beach and the surrounding views.

⁴⁵ Charles Fearnley, *Colonial Style: Pioneer Buildings of New Zealand*, Auckland, Gordon Ell, 1986, p. 73. William Toomath, *Built in New Zealand: The Houses We Live In*, Auckland, HarperCollins, 1996, pp. 153, 156-157.

⁴⁶ Salmond, pp. 177-178.

⁴⁷ Architectural drawing for T. B. Gaffney, Esq., House, Esplanade, Sumner, plan, elevations, section and detail (1904), Item 158886, Container 2.1.2, MB 1418.

While the villa continued into the 1910s as the predominant dwelling type in New Zealand, Collins and Harman had moved away from it by 1905.⁴⁸ Although each of the firm's villa clients had the option of selecting their new home from the pages of a plan book or catalogue, they hired an architect to produce it. With their uniquely tailored villas, these clients made an even stronger statement of their ability to participate in fashionable society. These commissions indicate that while New Zealand architects were adverse to the villa, they could not entirely escape it and Collins and Harman responded by attempting to inject their own approach into the villa designs that their clients requested.

Grand Homes for Professional Clients

While those who identified with the middle-class expression of economic security built small-scale homes, a group of wealthy professional people identified with Christchurch's elite by building large residences. This group was generally comprised of doctors, solicitors, accountants and the owners of major businesses. Like their more modest counterparts, they 'interlocked' with one another in their businesses and participated in the same cultural and sports organisations.⁴⁹ One example of an institution that emanated status and exclusivity was the club. A majority of professional men joined the Canterbury Club as opposed to the landowner-dominated Christchurch Club,⁵⁰ or they formed the committees of sports associations such as the Canterbury Rowing Club and the Lawn Tennis Club. Since Collins and Harman also

⁴⁸ Even into the late 1910s only a few villas were requested of the firm.

⁴⁹ Jim McAloon, *No Idle Rich: The Wealthy in Canterbury and Otago 1840-1914*, Dunedin, University of Otago Press, 2002, p. 169; McAloon, 'The Christchurch Elite,' pp. 193, 204.

⁵⁰ Interestingly, Armson and R. J. S. Harman were both members of the Christchurch Club, while J. J. and R. D. Harman were not members of either club. For a comparison of members between the two clubs see the appendices of Megan Woods, 'Behind Closed Doors: A Study in Elite Canterbury Masculinity 1856-1900, With Specific Reference to the Christchurch and Canterbury Clubs,' HIST 623 research essay in History, University of Canterbury, 1995. Gordon Ogilvie, *The Shagrooms' Palace: A History of the Christchurch Club, 1856-2006*, Christchurch, Henry Elworthy for the Christchurch Club, 2005, p. 322. McAloon, 'The Christchurch Elite,' pp. 196-197.

participated in similar sports organisations, it is not surprising that this type of client made up a significant part of their clientele, many of whom they also knew from Christ's College.⁵¹ A majority of these clients preferred to settle in the central environs of Christchurch, inhabiting the pleasanter residential streets that fronted the Avon River.⁵² These tended to be in the north and west of the inner city, while a few were clustered towards the east.⁵³ Usually two-storeyed and situated on comparatively smaller sections, the homes of professional men were essentially inner-city mansions.

R. J. S. Harman's work for the Provincial Government and his close involvement in the Anglican Diocesan Synod meant that his son had access to a variety of Christchurch's leading citizens. Harman and his business partner, E. C. J. Stevens, were involved in the formation of the Christchurch Gas, Coal & Coke Company and were probably influential in selecting Armson to design the Company's offices in Gloucester Street in 1880.⁵⁴ In 1902 the Company's new premises were designed by Collins and Harman.⁵⁵ Rookwood Comport Bishop was the Company's secretary and in the same year he commissioned the firm to design a home on Cambridge Terrace.⁵⁶

The house is a two-storeyed building facing south, with a balcony over the entrance

⁵¹ At least twenty of the firm's clients attended Christ's College at the same time as Collins and Harman, not counting those who were at the school with J. G. Collins. Christ's College Old Boys' Association, see List; Register of Commissions.

⁵² Eldred-Grigg, *A New History of Canterbury*, p. 59.

⁵³ G. L. Clark, *Bealey Avenue: Christchurch's North Town Belt*, Christchurch, Caxton Press, 1976, p. 7; G. L. Clark, *Rolleston Avenue and Park Terrace, Christchurch: Their History and People*, Christchurch, G. L. Clark, 1979, p. 80.

⁵⁴ Armson's office was located on the first floor of this building (at 203 Gloucester Street) in 1881. Harman was a founding director of the Company and Stevens was its first secretary according to John Pollard. Collins, p.12; Register of Commissions, 1879, 1880; John S. Pollard, *Requiem for a Gasworks*, Christchurch, University of Canterbury Press, 1987, p. 24.

⁵⁵ The office building was on the corner of Worcester St and Oxford Terrace and no longer exists. Collins and Harman also designed a residence for the Gas Company's site manager in 1897 on its new Waltham Road premises and its workshops in 1903. Waltham Road was then called Gas Works Road. Harman and Stevens acted for the Company in their professional role when it purchased land in Waltham in 1864. Pollard, pp. 24-26, 35. Register of Commissions 1902, 1903.

⁵⁶ Bishop had held this post since 1884 and later became the General Manager at age 67. The 1922 Christchurch Telephone Directory lists Bishop's residence at 263 Cambridge Terrace east. Pollard, p. 69. 1922 *Christchurch Telephone Phone Directory*, Wellington, New Zealand Post Office, 1922.

verandah at centre and a turreted double-height bay on the southwest corner. A clear step towards Stick Style architecture is made with the almost jagged effect of the gables on each elevation and the four-sided turret, which has miniature gables on each facet (figs. 75-76). Developed in the United States in the mid-nineteenth century, the Stick Style was characterised by plentiful external timber framing, with an angular emphasis of forms and the embellishment of thin struts or sticks.⁵⁷ Bishop's home is clad in weatherboards and exposed timber braces, while a series of timber patterns across the top of the verandah, balcony and balustrade are decorated with intricate slats.

The turret references the Queen Anne Revival Style and in combination with Stick Style features, the house resembles North American mass-fabricated residences that mimicked the picturesque mansions of the rich. These homes were commissioned by prosperous entrepreneurs on the East Coast and were designed by architects like McKim, Mead and White who freely combined Queen Anne elements with North American colonial motifs.⁵⁸ An example is the Charles T. Cook house in Elberon, New Jersey (1885, pl. 14) designed by this firm who incorporated turreted roofs and a double-height balcony in an eclectic composition. The use of these features at the Bishop house signifies their adaptation to a New Zealand environment.⁵⁹ A similar turreted residence Collins and Harman designed in 1899 for Miss Crosbie on the corner of Armagh Street and Park Terrace (fig. 77) lacks the Bishop design's

⁵⁷ Vincent J. Scully Jr, *The Shingle Style and the Stick Style: Architectural Theory and Design from Richardson to the Origins of Wright*, New Haven, Yale University Press, 1971, p. 2; and Vincent Scully, *American Architecture and Urbanism*, London, Thames & Hudson, 1969, p. 91.

⁵⁸ Toomath, p. 136.

⁵⁹ For a comparison of how Collins and Harman's contemporaries, the England Brothers, adopted American (and Queen Anne in particular) features, see McEwan, 'An "American Dream" in the "England of the Pacific,"' pp. 157-159.

sophisticated embellishment and consequently appears out-dated.⁶⁰ Bishop's home makes a convincing statement of his wealth and professional success in a company that he helped foster to commercial prominence.⁶¹

Another client who had attended Christ's College with Collins and Harman was Dr Benjamin Moorhouse Jr. In 1903 he commissioned the pair to design a home on Oxford Terrace for himself and his two sisters.⁶² Like the homes of Dr Downes and Dr De Renzi, the Moorhouse design also accommodated his medical practice. His house is two-storeyed with a separately-roofed single-storey wing adjoining the western end, comprising two waiting rooms and a large consultation room (fig. 78). The entrance for patients is demarcated by a lean-to roofed porch and a notable lack of decoration compared to the rest of the house. In contrast, the residential entrance is covered by the verandah, which has intricate Stick Style crosshatch detailing along the top. Additional timber decoration includes half-timbered gables and a frieze of shaped brackets around the upper walls of the surgery. Collins and Harman have taken care to isolate Dr Moorhouse's work space from the rest of the house, allowing the main part of the house to retain a level of dignity as an impressive inner city residence.

Moorhouse's work area connects to the rest of the house via a door to the inner stair hall. From here each part of the house can be reached, with spacious dining and

⁶⁰ Architectural drawing for R. C. Bishop, Esq., plans, elevations, sections and details (1902), Item 158863, Container 2.1.1, MB 1418; Photograph of Crosbie house, Durham Street, exterior (1899), Photograph Album 6, Box 103, MB 1418.

⁶¹ Gas continued to be the predominant form of lighting around the turn of the twentieth century. Bishop died in 1925, around the same time that electricity was increasingly preferred to gas in Christchurch. Pollard, p. 70. Salmond, p. 148.

⁶² The 1903 *Cyclopedia* lists Dr Moorhouse's address at 12 Oxford Terrace. MacDonald, 'Canterbury Biographies,' M573. Christ's College Old Boys' Association, p. 103. New Zealand Electoral Roll, 1905-1906. 'Benjamin Michael Moorhouse,' *The Cyclopedia of New Zealand*, Vol. 3, p. 249.

drawing rooms at the front, the service wing at the rear and a smoking room tucked behind the staircase.⁶³ The presence of these areas suggests that not only was Moorhouse a refined and well-off gentleman, but he also had time for leisurely activities.⁶⁴ Collins and Harman designed a series of other inner city homes for local figures who also worked in the professional sphere around the turn of the twentieth century. These included Stewart Shirley Blackburne, a former solicitor and merchant,⁶⁵ the auctioneer Leonard Clark, and Dr Alice Moorhouse, one of Benjamin's sisters.⁶⁶ The Blackburne house was built on the west end of Armagh Street in 1898 (fig. 80). Its two-storeyed asymmetrical arrangement was enhanced by an extensive half-timbered cladding as an exaggerated Old English home (fig. 79). Clark's house (1904, fig. 81) on the other hand, is a sizeable two-storey building on Colombo Street south, with a double-height return verandah that asserts a grandiose tone.⁶⁷ In each design, the client was able to associate themselves with a privileged status, while also retaining their positions in the local business sphere. Their size and ornamentation also functioned as statements of success of the occupant in his or her professional field, and by seeking out Collins and Harman they cemented the firm's reputation as the architects of fashionable and imposing residences in Christchurch.

⁶³ Architectural drawing for Dr Moorhouse, Oxford Terrace, plans, elevations and section (1903), Item 30583, Container 2.1.2, MB 1418.

⁶⁴ Moorhouse was friends with A. E. G. Rhodes and George Gerard (owner of the Snowdon run), suggesting that he was part of the local elite. MacDonald, 'Canterbury Biographies,' M573.

⁶⁵ Blackburne was a co-founder of Blackburne and Smith, Commission Merchants, suppliers of sheep dip products. 'Mr. Stewart Shirley Blackburne,' 'Blackburne and Smith,' *The Cyclopedia of New Zealand*, Vol. 3, pp. 125, 326.

⁶⁶ Dr Alice Moorhouse engaged the firm in 1905. No architectural drawings of this house survive in the firm's archives. Since the cost was £311 less than that of her brother's house, her home may have been similar to his, though on a smaller scale. Dr Moorhouse married Rev. C. H. Moreland, headmaster of Christ's College in 1908 and continued to live and practice from her home, which appears to have been built on Hereford Street. *The Press*, 18 January 1906, p. 10. Register of Commissions, 1905.

⁶⁷ Architectural drawing for S. S. Blackburne, Esq., plans, elevations and sections (1898), Item 33118, Container 1.12.3, MB 1418.

Simultaneously, suburban growth began to intensify as families increasingly desired to live away from the areas in which they worked and were more able to do so with improvements in roads and transportation.⁶⁸ Residential development expanded onto the Port Hills in 1898, coinciding with the extension of the Sydenham tramline to the foot of the Cashmere hills and further subdivision of Sir John Cracroft Wilson's Cashmere estate.⁶⁹ Professor John Macmillan Brown and his wife Helen (née Cannon) were the third family to settle on the hills, living halfway up the hill in a bungalow designed by their brother-in-law Samuel Hurst Seager, in 1898.⁷⁰ Slightly northeast and lower down from the Macmillan Brown's cottage, a house for George Edward Way was designed by Collins and Harman in 1898.⁷¹ Way was an accountant in the firm of Jameson, Anderson & Co., and a brother-in-law of Harman's.⁷² The Ways were the fourth family to build a home on Cashmere and were one of many professional families to settle there in the early 1900s.

Collins and Harman's design for the Ways demonstrates the embrace of traditional modes of architecture by ambitious professional families. Two-storeyed and arranged in jutting blocks, the exterior is covered with exposed timber framing to suggest a half-timbered appearance (fig. 84). Its irregular composition and reference to

⁶⁸ Morrison explains that the upgrade of Christchurch's urban roads was not notably successful until the late 1890s. Transport relied upon horse or bullock drawn vehicles, water, rail and steam and horse powered trams until the latter's electrification in 1905. Morrison, pp. 20, 42-49; see also, McIntyre, p. 89; Burnard, pp. 123-124.

⁶⁹ Subdivision of the Cashmere estate began in 1881. Morrison, p. 79; Ogilvie, *Port Hills*, pp. 214-215.

⁷⁰ Although Hartrick believes the Macmillan Brown house to have been built in 1902, a tender for a cottage appears in 1899 - the only one of its kind and location for a Seager commission during this period. Elizabeth Hartrick, 'Samuel Hurst Seager's Cottages on The Spur,' B.A.(Hons) Research Paper in Art History, University of Canterbury, 1995, pp. 5-7, footnote 13 on p. 7. *The Press*, 11 October 1899, p. 2.

⁷¹ A photograph in Collins and Harman's archives depicts the Way house early after its completion. Behind the house on the left is the Macmillan Brown cottage (now located at 2 Whisby Road) in the distance. Photograph of Way house, Cashmere, northeast and northwest exterior (fig. 83), Photograph Album 6, Box 103, MB 1418.

⁷² The house is now located at 54 Dyers Pass Road. Ogilvie, *Port Hills*, p. 216. Macdonald, 'Canterbury Biographies,' W237.

historical methods of construction align the Way design to British models, yet in its inclusion of indoor-outdoor spaces the house relates to North American prototypes of domestic architecture. A return verandah is present on the northwest elevation with a small balcony above it, linking it to the sleeping porches and wide verandahs of North American homes, which were necessitated by warmer weather conditions.

Further reference to North American domestic architecture is visible in the balustrading of the balcony. Stick Style motifs are used in a pattern of interlocking totara spindles that recall the Japanese and Swiss-inspired homes designed by architects like Richard Morris Hunt and H. H. Richardson. Hunt's house design for J. N. A. Griswold (1862, pl. 15) in Newport, Rhode Island, may be a more elaborate example, yet the elements are comparable to Collins and Harman's version. Like the Way house, the Griswold home is ornamented by exaggerated elements of its timber construction and an unrestrained arrangement of projecting gables, dormers and bays.⁷³ A local example is architect Robert England's own home (1896, pl. 16) formerly at 107 Bealey Avenue, where the same latticework pattern was used for the balustrading of the balconies.⁷⁴ Collins and Harman's quotation of Stick Style features make a fitting combination with Old English elements, effectively conveying the fashionable taste of the Ways who simultaneously linked themselves to the illustrious history of England, and to recent forms of architecture associated with the United States.

⁷³ Scully, *The Shingle Style*, pp. liii-liv, 3.

⁷⁴ England's Bealey Avenue house was demolished immediately after the Christchurch earthquakes on 22 February 2011. Scully, *The Shingle Style*, pp. 132-133. D. E. Pauli, 'Domestic Architecture in Christchurch: The England Brothers,' ARTH 403, Seminar Report in Art History, University of Canterbury, 1994, pp. 7-9; Laura Dunham, "'At Home,'" Domestic Arts and Crafts Architecture in Christchurch, 1896-1923,' B.A.(Hons) Research Paper in Art History, University of Canterbury, 2010, pp. 8-9.

The Ways were active participants in the development of Cashmere, particularly in its Anglican parish and the formation of its school, which their children attended.⁷⁵ Most of Cashmere's early residents were teachers, writers and lawyers who belonged to the cultural and professional elite. Although the Way home was not designed specifically as a weekend and holiday retreat like the Macmillan Brown cottage, some accommodation of leisurely pursuits is apparent in its plan. A sewing room and bicycle room are positioned at the rear; a fireplace is included in the former and the bicycle room has an external entrance and a basin (fig. 84). Cycling progressively became a dominant form of transportation in Christchurch with four thousand cyclists recorded in 1892 and several cycling clubs established in the same decade.⁷⁶ It has been suggested that Cashmere residents became known for a "middle-class respectability" that enabled them to excel professionally while also committing more time to cultural activities in their community.⁷⁷ To a degree the Way house reflects this thanks to its adoption of historical and recent architectural trends, also comfortably answering the Way's requirements for a refined lifestyle.

Another area that experienced steady residential expansion towards the Port Hills was Redcliffs from the early 1890s. J. J.'s building of a house there in 1898 indicates the area's transformation from a fishing settlement into "a desirable place of permanent residence for city workers," aided by the services of the horse-drawn tram.⁷⁸ In 1898 Arthur Ward Beaven, co-founder of the engineering firm Andrews and Beaven, was

⁷⁵ The Ways hosted fêtes at their home to raise money for St. Augustine on Cracroft Terrace. This church was also designed by Collins and Harman in 1908. *Star*, 27 March 1899, p. 3. John Small, *Here on the Hill: A Century of Cashmere's Primary School and Community*, Christchurch, Cashmere Primary School Centenary Committee, 2000, p. 64.

⁷⁶ The Christchurch Cycling Club was established in 1893. Morrison, pp. 103-104, 136. Greg Ryan, 'Sport in Christchurch,' Cookson and Dunstall, eds., *Southern Capital Christchurch*, p. 339. Architectural drawing for G. E. Way, Esq., plans, elevations, section (1898), Item 158811, Container 1.12.3, MB 1418.

⁷⁷ Small, pp. 16-17, 47-48.

⁷⁸ Morrison, pp. 40, 82-83. Also Ogilvie, *Port Hills*, p. 81.

the first to settle above the cliffs when he purchased eighteen acres on Balmoral Hill.⁷⁹ A small single-storey home was built there initially as a holiday retreat until Beaven commissioned Collins and Harman to design a home that incorporated this structure in 1903. In plotting the most advantageous position and orientation for the new building, Beaven took great care by taking sun and wind measurements to determine where the best views and shelter from the wind could be achieved.⁸⁰ ‘Te Rae’ was built on the northern front of the original house on the lower slopes of the hill (fig. 86).

This careful consideration of the environment resulted in an unpretentious two-storey home that took on the appearance of a cottage. Te Rae was constructed on a high base of rubble stone to create a level site (fig. 85). The rooms of the upper floor have been pushed back from the façade to form a series of dormers and small gabled wings. On the northern façade there is a verandah coupled with a steeply-pitched gable. Another verandah lies at the rear and connects to the original building, now the service wing. Plain timber braces are suspended over the gables, and the balustrade of the verandah is a screen with a pattern of superimposed crosses.⁸¹ Te Rae evolved directly from its well-chosen site and represented the concept of a simplified lifestyle that appealed to professional men like Beaven. The house mirrors notable Arts and Crafts homes such as Standen in West Sussex (1891, pl. 17), which was designed by Philip Webb for solicitor James Beale, whose wealth and success was celebrated in a home that

⁷⁹ Beaven’s business partner, William Andrews also settled on the Port Hills when Hackthorne Road opened in 1905. Collins and Harman also designed a house for Louisa Souter, a cousin of Mrs Beaven, in 1905. It was built a short walk from ‘Te Rae’ on land that Beaven sold to her. Ogilvie, *Port Hills*, p. 221. D. B. C. Cuthbert and B. F. Mulligan, *Lives Well Lived: The Story of Arthur Ward Beaven ... and Margaret Hamilton Beath*, Wellington, B. Mulligan and D. Cuthbert, 2012, p. 85; Register of Commissions, 1905.

⁸⁰ *The Press*, 18 March 1992, p. 49; Ogilvie, *Port Hills*, p. 80.

⁸¹ Description drawn from a reproduction in *The Press* of the north elevation from the original drawing in possession of the homeowners. *The Press*, 18 March 1992, p. 49.

emphasised the romanticised simplicity of English pastoral life. Like Standen, Te Rae's modest scale and crafted exterior highlights the carefree attitude of the commercially successful in England who attempted to recreate "a timeless counterbalance to modern urban life."⁸²

A residential development that took Beaven's ideas further was The Spur on Clifton Spur in Sumner, envisaged and designed by Seager. Eight timber cottages were built on this two and a half acre block between 1902 and 1906, each of a similar size and appearance. The spatial relationship between each house was carefully considered with an informal network of paths and plants providing privacy, yet also allowing uninhibited views from the hillside. While Beaven's home was not an attempt to emulate Seager's Clifton Spur garden suburb, the first of its kind in New Zealand, this commission can certainly be linked to it. In effect, it is one of the more genuine attempts by Collins and Harman in collaboration with its client to follow Arts and Crafts principles during this period.⁸³

Papanui was another area that gradually emerged as a popular residential suburb as a home commissioned in 1902 reveals. Papanui Road had been upgraded by the 1900s and the railway now connected it to the city, the area finally becoming a suburb by the end of the nineteenth century, despite its severely outdated amenities.⁸⁴ Like

⁸² The parallels between the Beales and Beavens are quite similar as each family distanced themselves from an urban centre and forsook the option of building a grand, luxurious building with which to express their wealth. Hitchmough, *Arts and Crafts Lifestyle*, pp. 42-43.

⁸³ Subsequent owners filled in the verandah and built a new room over the northeast bay. *The Press*, 18 March 1992, p. 49; *Star*, 26 February 1992, unpaginated clipping; MacDonald, 'Canterbury Biographies,' B288A. Morris, pp. 284-287.

⁸⁴ Electricity in Papanui was supplied from the Waimairi District and was more expensive than the city supply. The suburb also relied on night contractors to remove waste as the area did not have a sewerage system until 1927. A horse-drawn and steam tram line existed on Papanui Road from 1880 until the electric tram was introduced in 1906. Murray N. Williams, 'Papanui's Path from Village to City,'

Fendalton, a number of sizeable homes were constructed on properties in Papanui where there remained aspects of the rural landscape in the northwest of the city.

Papanui was notable for its diverse mixture of residents: small homes belonging to workers were built no great distance from the large homes of people who were their employers.⁸⁵

The client was David Matson, member of the well-known family business of Matson and Co., auctioneers. Matson may have known the Harman family due to his position in the auction and estate business, not to mention his education at Christ's College and participation in local sports.⁸⁶ His home was built on the newly developed Finglas Street, now Paparoa Street.⁸⁷ Matson's home is two-storeyed, with one gable placed asymmetrically on each elevation (fig. 87). The low-pitched corrugated iron roof indicates a movement away from angular Tudor forms, even though the upper storey has extensive half-timbering. Along with the reference to English Domestic Revival architecture, the building is moderately-sized and this restraint in size and form articulates the respectability of a family who could afford to display fashionable taste without spending vast sums of money.

Papanui Heritage Group, 2009 (published online), p. 12; David O'Malley, 'A Brief History of Papanui,' Papanui Heritage Group, 2010 (published online), pp. 6-7; Morrison, p. 25.

⁸⁵ Wilson, 'Contextual Historical Overview,' p. 119.

⁸⁶ Matson was an athletics champion. *The Press*, 6 October 1894, p. 10. 'Mr David Matson,' *The Cyclopaedia of New Zealand*, Vol. 3, p. 282.

⁸⁷ The Matson architectural drawing is signed by lawyer Thomas Maude, who acted as one of the agents for the Finglas Street developers and was a partner in the firm of Maude and Harman with Thomas DeRenzy Harman, a brother of Richard's. His home was also designed by Collins and Harman in Papanui in the same year. Although there are no existing drawings for this commission, the close cost for this house in comparison to the Matson house and Maude's similar professional standing implies that Maude's home was similar. *The Press*, 27 May 1899, p. 9, 11 June 1919, p. 1; *Star*, 4 October 1899, p. 4. *The Press*, 27 July 1899, p. 3. Christchurch Street and Place Names (Paparoa St.), Christchurch City Libraries. Register of Commissions, 1902.

The Matsons would have regularly hosted visitors in the spacious dining and drawing rooms, which open onto a northern verandah. A day nursery is included behind the staircase where the service wing can also be reached. Three large bedrooms and a night nursery are upstairs, the latter located away from the bedrooms. According to the architectural drawing, gas lighting was installed and stables were also designed, revealing Matson's ability to afford his own means of transport.⁸⁸ Families such as the Matsons who lived on a comfortable income, could afford servants, their own transportation and a distinctive home, provided Collins and Harman with plenty of business and helped strengthen the firm's reputation as one that catered directly to the needs of their clients.

Mansions and Homesteads

Having made its name with a series of commissions for predominantly wealthy Canterbury families during the 1880s and mid-1890s, the firm now consolidated its reputation with designs for other affluent clients. Many of these had become wealthy through pastoral or speculative land ownership and as *nouveaux-riches* they continued to utilise their fortunes to construct large homes that displayed the extent of their wealth, social status and future ambitions. Fendalton is one example of an emerging fashionable area for the mansions of the rich, desirable for its remoteness from urban areas, while still within easy reach of the township at Riccarton. Houses such as 'Daresbury' (1897-1901, pl. 18) and 'Mona Vale' (or 'Karewa,' 1899-1900, pl. 19) were situated within extensive grounds that isolated them from surrounding properties (particularly each other) and became notable landmarks in the area.⁸⁹ Built from the late 1890s onwards, these homes were candidly English in appearance and set the

⁸⁸ Architectural drawing for D. Matson Esq., Finglas St, Papanui, plans, elevations, sections and details (1902), Item 158855, Container 2.1.1, MB 1418.

⁸⁹ Looser, pp. 61, 105.

tone for subsequent homes of the elite in the community. Two Fendalton commissions designed by Collins and Harman demonstrate the suburb's growing status as an exclusive residential area.

In 1897 the firm designed additions to the house of a Mrs McLean on what is now Waiwetū Street in Fendalton, transforming an existing villa into a substantial two-storeyed house. It was designed in a similar vein to the Tudor-Gothic forms of Te Koraha, organised in an asymmetrical composition of steeply-pitched gables, bay windows, ornate chimneys and extensive half-timbering (figs. 89-90). The additions included a second storey, a verandah on the north end and a service wing at the southwest. A later addition of an entrance porch on the southern elevation consisted of the lavish Gothic motifs also present at Meadowbank.⁹⁰ Although the house lacks the immense scale and extravagance of Mona Vale and Daresbury, its adoption of English Domestic Revival forms emanate the prestige and authority of original Tudor-Gothic buildings in England. The McLeans were clearly in a position to enlarge their small home in pursuit of an elegant lifestyle.

Collins and Harman's additions projected onto the McLeans an image of increased sophistication in contrast to the modest villa originally on the site. The limited number of small bedrooms and the narrow, unobtrusive entrance hall was not large enough to produce a strong impression of prosperity that the McLeans desired. Instead, a new southeast wing forced each visitor to pass through an outer hall, then a spacious inner hall containing a grand staircase (figs. 88, 91). Intricate wood carvings are included along its balustrading and Gothic motifs decorate the archways. Opulent

⁹⁰ The original eastern entrance was turned into a smoking room. The drawing for the later alterations is undated but the new entrance was probably not added later than 1905. Architectural drawing for Mrs McLean, Fendalton, Alterations to Plan, plans (undated), Item 32674, Container 1.12.3, MB 1418.

pieces of furniture, rugs and *objets d'art* are displayed in the hall, while several chairs are placed throughout the room for waiting visitors. A spacious hall such as this was important not just as an impressive showcase, but also as the focal point of the house. The hall fireplace serves as a central source of heating and as an informal meeting place for members of the household.⁹¹ Mrs McLean's home exhibits the transforming prospects of a middle-class family choosing to align themselves with the English gentry by assuming the architectural forms associated with them.

In comparison to Mrs McLean's home, a house Collins and Harman designed for Mary Rutherford (née Gerard) in 1902 has a slightly less pronounced English character. The house was built on two acres owned by the Gerard family, set back from Clyde Road (fig. 93). Mary and her two children were to live there following an estrangement from her husband, George Rutherford of Leslie Hills.⁹² 'Avonhoe' continues the firm's preference for large asymmetrical designs with the house being deeper than it is wide from the front. The gables, which are few in number and low in pitch, are present on the front half of the house. In its external ornamentation, the house appears rather reserved without the extensive half-timbering usual in many of the firm's other designs. It is clad in weatherboards and slate roof tiles, with alternating half-timbered and shingled gables (fig. 94). This reduction in decoration contributes to a subdued atmosphere, suggesting that Mary was less interested in

⁹¹ Architectural drawing for Mrs McLean, Fendalton, plans, elevations, sections and details (1897), Item 158817, Container 1.12.3, MB 1418.

⁹² The house, now called 'Chilcombe,' still stands today at 4 Medbury Terrace. Although it sustained earthquake damage in 2010 and 2011, it has undergone extensive repairs. Janet Holm, *Nothing But Grass and Wind: The Rutherfords of Canterbury*, Christchurch, Hazard Press, 1992, pp. 86, 89-90, 261. Fendalton Local History Walk 1, Christchurch City Libraries, www.christchurchcitylibraries.com/Heritage/LocalHistory/Fendalton/LocalHistoryWalk_1.asp, accessed 5 August 2012.

ostentatiously attracting the attention of the neighbourhood, than communicating a dignified image.

Inside Avonhoe, a traditional layout indicates that the household was governed by a strict formality in its everyday activities. Between two spacious formal rooms, the outer hall leads to the inner hall enclosing a grand staircase and a fireplace. Upstairs, the large bedrooms of the family comprise the front section, while the servants' bedroom is located in the adjoining wing. A backstair allows the staff access to the utilitarian rooms below, ensuring that the activities of the family and its staff are fully separated. As a daughter of the Gerards, who were a prominent family of runholders, Mary participated in local events associated with St. Barnabas Church, although she does not appear to have been involved in grand social occasions, apparently preferring to maintain a reserved image.⁹³ Nevertheless, Avonhoe successfully expressed her high social standing in a restrained fashion (fig. 92).⁹⁴ Fendalton's impressive houses and large grounds adopted the grandeur of the English country house. Their owners' explicit adoption of traditional English architecture conferred the eminence and exclusivity associated with the English aristocracy onto themselves.

The same pattern occurred in the inner city of Christchurch, where certain streets were quickly established as exclusive residential neighbourhoods of the rich. Park Terrace is one example, emerging in the 1860s as a desirable location with its outlook towards the Avon River and Hagley Park. By the 1900s it was occupied by many

⁹³ The property was subdivided and became Medbury Terrace in 1937. Christchurch Street and Place Names, 'Medbury Tce,' Christchurch City Libraries. Looser, p. 109. *The Press*, 25 August 1887, p. 5. Architectural drawing for Mrs George Rutherford, Fendalton, plans, elevations, sections (1902), Item 158861, Container 2.1.1, MB 1418.

⁹⁴ Looser notes that Fendalton women, particularly "single householders" became more visible in the community as they held large blocks of undeveloped land in the late nineteenth century. Looser, pp. 64, 105.

affluent families who were prominent figures in Canterbury's political, business and social spheres.⁹⁵ In 1902 Collins and Harman designed a mansion on the corner of Dorset Street and Park Terrace for Isabella Johnstone, widow of Harry Bell Johnstone, a solicitor who made his fortune as a land speculator (fig. 99).⁹⁶ The firm produced an immense home that portrays English Domestic Revival forms at the height of its grandeur. Its complex composition consists of a variety of gables and asymmetrical projecting wings that form an irregular roofline. Double brick walls make up the ground floor with Mt Somers limestone facings for the windows, while the upper floor has copious half-timbering and roughcast infill panels (figs. 95-96). Parts of the upper storey are jettied out over the ground floor walls which are 'supported' by shaped brackets. A return verandah on the northwest corner integrates an elaborately decorated gabled entrance porch with ornate timber columns and mouldings, echoing the firm's Claremont and Meadowbank designs.

Numerous clippings from *The Building News* depicting large half-timbered residences by architects such as Richard Norman Shaw and John Douglas exist in the firm's archives, dating from the late 1870s and the early 1880s (pls. 20-21), the height of "free design."⁹⁷ Collins and Harman looked to these examples for the Johnstone commission, mingling traditional elements freely in a picturesque configuration that was vital to Domestic Revival architecture. While the house articulates the great

⁹⁵ Clark, *Rolleston Avenue and Park Terrace*, pp. 36, 80; *Star*, 15 February 1902, p. 4.

⁹⁶ This design was to replace an earlier house designed by Strouts in 1862. Collins and Harman's design was demolished in 1972 to make way for Warren and Mahoney's Dorset Towers. In 1965 the stables (fig. 98) were converted into four-car garaging and a laundry for the same firm's Dorset Street flats. This building survived until December 2011 when it was demolished after sustaining damage from the February 2011 earthquakes. NZHPT Website, 'Dorset Street Flats,' www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=7804, accessed 26 January 2013. Macdonald, 'Canterbury Biographies,' J165.

⁹⁷ One of the Shaw designs kept by the Collins and Harman was the house at Sunninghill, while the Douglass design was of 'Llanergh Panna' house at Ellesmere (Shropshire). *The Building News*, 25 June 1880, unpaginated clipping; 21 February 1879, unpaginated clipping, Box 85, MB 1418.

wealth of its owner, it also displays Collins and Harman's adoption of this fashionable eclectic combination of Old English forms using a variety of materials.⁹⁸

The complex appearance of homes like the Johnstone house relies upon the unrestricted organisation of their internal plans. The principal rooms are asymmetrically spread out around the northwest elevations, and the service area takes up the southeast end of the house. Mrs Johnstone's luxurious lifestyle is indicated by the spacious dining and drawing rooms for large social gatherings. These flank the outer and inner halls. An inglenook in the dining room gives internal entry to the adjoining conservatory, which served as additional space for entertainment.

Numerous servants were required to maintain a house of this size and the service wing contains an array of rooms dedicated to meet Mrs Johnstone's needs. The pantry, storeroom, scullery and wash house are grouped around the kitchen, which is positioned near the servery, through which the dining room could be attended during meals. A strong sense of formality is also apparent upstairs in the arrangement of the six bedrooms away from the bathroom and the servants' quarters, which is accessed by a backstair. Further indications of Mrs Johnstone's wealth are given with numerous technological conveniences such as the gas lighting installed in every room, electric service bells and the reduction in size of the housemaid's closet, reflecting the improvements in sewerage. Stables were also built from brick and comprised a coach house, stalls, harness room and a loft. Mrs Johnstone lived here until 1916 when her son used it as a town residence.⁹⁹

⁹⁸ Specifications for Mrs H. B. Johnstone, 1902, Park Terrace, Box 96, MB 1418.

⁹⁹ Clark, *Rolleston Avenue and Park Terrace*, p. 67. Architectural drawings for Mrs H. B. Johnstone, plans, elevations, sections and details (1902), Items 158866-158869, Container 2.1.1, MB 1418.

This grand residence succeeded in conveying Isabella's privileged identity to the community and cemented Collins and Harman's reputation as the architects of "large romantic houses."¹⁰⁰ The Johnstone design influenced two other commissions the firm completed for wealthy landowners. A home for Thomas Teschemaker was designed in 1903 in Middleton (figs. 106-109) and although it is not as ostentatious as the Johnstone home, it depicts Old English forms entirely in timber and caters for a leisured lifestyle in a formal plan.¹⁰¹ Far more extravagant was the 1905 home designed for James MacFarlane near Haumoana in Hawke's Bay (figs. 100-101). 'Clive Grange' is an amplified version of the Johnstone house with the same complex arrangement of forms and a formal layout, although the immense scale of the house allows for more orderliness in its plan (fig. 103).¹⁰² H. B. Johnstone, Teschemaker and MacFarlane each made their fortunes from the land (the latter two were prominent runholders), which were spent in the building of great homes that expressed their economic success and luxurious lifestyles.¹⁰³

Other rural homesteads that Collins and Harman designed in the early 1900s were not as imposing as Clive Grange, yet they still reflected the prosperity and success of their owners. Three rural commissions show that the firm had no hesitation in drawing

¹⁰⁰ Stacpoole, p. 168.

¹⁰¹ Teschemaker held the Otaio run. This house is one of the last remaining large private homes designed by Collins and Harman. The property was purchased in 1948 by Sir William Hamilton for his jet boat company, now known as HamiltonJet. Despite sustaining damage from the 2010 and 2011 earthquakes, the house still stands next to the railway on Lunns Road with an uncertain future. *Ashburton Guardian*, 23 June 1919. Sarah E. W. Penney, *Beyond the City: The Land and its People, Riccarton, Waimairi, Paparua*, Christchurch, Penney Ash, 1977, p. 83. Hodgson, *Proud Possessions*, p. 104.

¹⁰² Architectural drawings for James MacFarlane, Esq., plans, elevations, sections, details (1904), Items (x 4) 158879, Container 2.1.2, MB 1418.

¹⁰³ Conservatories were also considered for the north and west elevations of the Teschemaker house. MacFarlane was the son of one of Loburn's first settlers and had been a runholder in the Amuri. Clive Grange burned down in 1979; Hodgson, *Proud Possessions*, p. 104; Terence E. R. Hodgson, *Fire & Decay: The Destruction of the Large New Zealand House*, Waiura, Alister Taylor, 1978, p. 84. Architectural drawings for Thomas Teschemaker, Esq., House, Middleton, plans, elevations and sections (1903), Items 158874, 158875; Additions for T. Teschemaker, plans (undated), Item 158873, all from Container 2.1.2, MB 1418.

from past designs, selecting various elements according to its clients' purposes. In 1902 the firm was commissioned by William Hugh Montgomery of Wairewa at Little River. Montgomery's father was a prominent figure in Canterbury's educational and cultural institutions and William Hugh himself took a keen interest in the arts, having studied painting in Paris and becoming president of the CSA in 1909.¹⁰⁴ 'Wairewa' continues the reduction in external ornamentation that Collins and Harman had introduced at the Rutherford house with an asymmetrical assortment of roof forms clad in weatherboards, and keeping decorative elements to a minimum with simplified half-timbered motifs in the gables (fig. 110). The house is almost a middle ground for the firm as a substantial home that has fewer decorative elements, yet also manages to express an impression of stateliness.¹⁰⁵

A home similar to the Johnstone house was designed near Tai Tapu for George Gordon Holmes in 1902. The commission was to replace the house that had burned down a year earlier.¹⁰⁶ 'Knocklynn' incorporates modern engineering innovations in its design, yet remains thoroughly traditional in appearance. Constructed in triple brick, the house rests on a former volcano vent with concrete foundations for each course of brick resting on solid rock; double brick was used for the second storey to make it lighter.¹⁰⁷ Compositionally, Knocklynn is based on the Johnstone design with

¹⁰⁴ The Hon. William Montgomery is said to be "primarily responsible" for the completion of the college buildings, museum, Christchurch Boys' High School and the School of Art. William Jr also contributed to G. R. Macdonald's Canterbury Biographies. W. J. Gardner, 'Montgomery, William – Biography,' from the *Dictionary of New Zealand Biography*. Te Ara - the Encyclopedia of New Zealand, updated 1-Sep-10, URL: www.TeAra.govt.nz/en/biographies/2m53/1, accessed 21 August 2012. Gordon Ogilvie, *Banks Peninsula: Cradle of Canterbury*, Christchurch, Phillips & King, 2007, p. 243. *The Press*, 19 March 1908, p. 7.

¹⁰⁵ Architectural drawings for W. Montgomery, Esq., Little River, elevations, plans, section and details (1902), Items 158862, 158870; Container 2.1.1, MB 1418.

¹⁰⁶ *Akaroa Mail and Banks Peninsula Advertiser*, 11 February 1902, p. 2.

¹⁰⁷ The house contains all the usual attributes of grand homes with a porch, a large hall, billiards room, study, drawing room, dining room, and service area. There is a large opaque skylight in the stairwell,

a horizontal emphasis and a diverse array of gables, each with a variety of timber embellishments (fig. 112). A verandah stretches across the front elevations broken up by an entrance porch and a balcony overhead, where the former has similar timber decorations to Meadowbank. Further ornamentation is present in the limestone facings and bands of polychromatic masonry on the lower part of the walls on each floor.¹⁰⁸ Like the Johnstone home, Knocklynn's eclectic appearance is a reinterpretation of English Domestic Revival architecture in consideration of local conditions, including its site, materials and a series of existing homes of a similar character for clients who had a similar identity to Holmes. More importantly Collins and Harman provided him with a building that helps to convey of affluence and stateliness in accordance with his social standing.

Knocklynn's rich exterior appears to have served as the model for another well-known house in Canterbury. In 1904 the firm was commissioned by John Deans II to design the homestead at Homebush, near Darfield. The Deans family were the first permanent settlers on the Canterbury plains and had established Homebush in 1851, maintaining a thriving sheep and cattle station, coal mines and pottery works.¹⁰⁹ The homestead has an upright composition with an irregular arrangement of roof forms and projecting wings (fig. 113). Its two-and-a-half storeys enhance the building's domineering scale and a minimal amount of timber embellishments appear in the gables with braces suspended in the eaves. 'Homebush' was constructed with a triple

leading to seven bedrooms on the first floor, two of which are the servants' quarters with backstairs at the rear. *The Press*, 28 October 1992, p. 47; 14 June 1994, p. 24.

¹⁰⁸ The outside was painted cream in 1948 following advice from Heathcote Helmore. The house suffered damage from the September 2010 earthquake and was fully restored to its pre-quake condition in January 2013. ADNZ advertisement, www.adnz.org.nz/files/event/feb2013.pdf, accessed 13 March 2013. *The Press*, 28 October 1992, p. 47.

¹⁰⁹ L. G. D. Acland, *The Early Canterbury Runs*, fourth edition, Christchurch, Whitcoulls, 1975, pp. 44-45.

course of bricks that were supplied by the family's Glentunnel brickworks, with contrasting bricks for the window surrounds, a string course and a band on the lower walls of the second storey.¹¹⁰ With these polychromatic courses Homebush references the forms depicted in limestone at Knocklynn, showing that traditional architectural features could be imitated successfully using different materials.

Like Knocklynn, Homebush was constructed on a large scale, yet its decoration is more restrained than the Holmes design. This practice in the reduction of external decoration to what was needed structurally is related to Arts and Crafts practices of drawing upon local forms and resources. By utilising its local materials for both structural and decorative purposes, Homebush accentuates the grandeur of the Deans' farming and pioneering status without the opulence characterised by urban mansions. To a degree, unpretentiousness was the result at Homebush, resulting from a series of prototypes. Compared to the firm's rural commissions of the nineteenth century the Deans, Holmes and Montgomery designs were deliberately modest, although they strongly articulated a sense of grandeur that represented the residents' socially elite identity.

Though their backgrounds and social positions were different, the clients of Collins and Harman during this period had in common the desire to express their sense of self-fulfilment in the hiring of architects to create bespoke house designs.

Commissioning the firm was, again, a strong statement about how they wanted to live and be perceived by the community. More significantly, the extent to which Collins

¹¹⁰ There are no extant architectural drawings of Homebush and the house, which was located at 2142 Homebush Road, Darfield, was destroyed in the earthquake that was centred at the Greendale fault near Darfield on 4 September 2010. NZHPT Buildings Registration Form, HP. File No. 12012-82. Ogilvie, *Pioneers of the Plains: The Deans of Canterbury*, Christchurch, Shoal Bay Press, 1996, p. 182.

and Harman catered to each of its clients' individual wishes suggests that it was not just their social position that was to be expressed in their homes, but also their personal traits. With "self-chosen and self-realized" qualities, these Cantabrians, who were in the process of forming local and national identities, were also utilising their homes as instruments for the articulation of their *personal* identities.¹¹¹ Collins and Harman's services meant that in this respect they proved even more successful, by effectively representing its clients' social and personal identity in the layout and appearance of their homes.

¹¹¹ John Archer, *Architecture and Suburbia: From English Villa to American Dream House, 1690-2000*, Minneapolis, University of Minnesota Press, 2005, p. 2.

Chapter Three: Artistic Residences, 1905 – 1913

“We all desire to see the spirit of patriotism grow in New Zealand. What can better stimulate our love of the Mother Country than a thorough knowledge of its historic buildings, its quaint old customs, and all the delightful links which bind it to a past alike glorious, romantic and picturesque?”¹

“Let us pay less heed to striving after that which may be deemed to be artistic, but let us endeavour rather to create that which is truthful and beautiful.”²

A clearer focus on the role of art in the domestic realm characterised the homes designed by Collins and Harman from the mid-1900s onwards. The more recent developments of the Arts and Crafts movement emerged strongly in a number of designs by New Zealand architects, whose enthusiasm for the movement was buoyed by a growing fellowship in the profession. In October 1905 the country’s five architectural associations merged together to form the New Zealand Institute of Architects, and J. J. Collins was the first Canterbury representative on its council.³

In 1906, the nation’s attention was focused on Christchurch as it prepared to host the New Zealand International Exhibition, held to celebrate New Zealand’s transition from Colony to Dominion between November and April 1907. Designed by J. C. Maddison, the stripped-back French Renaissance style Exhibition Buildings were built, and later deconstructed, in Hagley Park. Although they were decidedly conservative for their time, they nevertheless celebrated the nation’s ties with Europe, a theme that dominated many of the courts.⁴ With thousands of artworks contributed

¹ *The Press*, 17 November 1906, p. 8.

² Jones, p. 1137.

³ Both Collins and Harman were fellows of the Canterbury NZIA branch, along with other prominent local architects such as Ballantyne, Clarkson, Seager and Barlow. ‘Journal of Proceedings’ *NZIA Journal*, Vol. 1, No. 1, April 1912, p. 9; Vol. 1, No. 2, November 1912, p. 4.

⁴ The Exhibition’s art gallery was designed by Barlow. After two strong gales destroyed some of the buildings under construction in January 1906, the contractors, Jamieson Bros., appointed J. J. to help estimate the cost of the damage. *The Press*, 24 January 1906, p. 9. Peter Shaw, “Supreme in all its Towered Majesty of White and Gold’: The Exhibition Architecture,” *Farewell Colonialism: The New*

by local and international artists, the exhibition displayed architectural subjects through a variety of media. Local exhibitors were able to present their work as part of the wider national and international profession in front of an audience of two million people.⁵

Attracting New Zealand architects' particular interest was the British Government Exhibit's architecture display, comprising 160 architectural drawings by fifty-eight contemporary architects (pl. 22). Many of these formed the younger generation of Arts and Crafts practitioners who had followed their predecessors with a greater concentration on traditional arts and crafts and the vernacular motifs of rural England. They included R. Weir Schultz, C. F. A. Voysey, Ernest Prior and Edwin Lutyens, all of whom contributed domestic designs to the exhibit. A majority of these designs had been built by the mid-1900s, although there were a few that remained unfinished.⁶ Although it has been noted that the Exhibition had a "significant if temporary effect on the fabric of the city," its impact on Christchurch's architects has not yet been fully measured.⁷ It certainly supplemented the awareness that New Zealand architects had of recent British architectural developments, but more importantly, it also enabled them to promote these idioms to the New Zealand public as potential clients.⁸

Zealand International Exhibition, Christchurch, 1906-07, John Mansfield Thompson, ed., Palmerston North, Dunmore Press, 1998, pp. 42, 44.

⁵ Jock Phillips, 'Exhibiting Ourselves: The Exhibition and National Identity,' *Farewell Colonialism: The New Zealand International Exhibition, Christchurch, 1906-07*, Thompson, ed., Palmerston North, Dunmore Press, 1998, p. 17.

⁶ Clemency Boyce mentions that the leading proponents of the British Arts and Crafts movement (such as Philip Webb and Richard Norman Shaw) were largely ignored in the exhibit for a "marked preference for younger architects." Clemency C. Boyce, 'Imperial Architecture: The British Government Exhibit at the New Zealand International Exhibition 1906-07,' B.A.(Hons) in Art History, University of Canterbury, 1995, pp. 48, 50.

⁷ Wilson, 'Contextual Historical Overview,' p. 81.

⁸ New Zealand became a dominion on 26 September 1907. J. Cowan, *Official Record of the New Zealand International Exhibition of Arts and Industries Held at Christchurch, 1906-7: A Descriptive and Historical Account*, Wellington, Government Printers, 1910, p. 280. Also, Boyce, pp. 3, 48.

Christchurch outgrew its small town image during the Edwardian era and quickly became a flourishing regional centre. The city's progressive identity was expressed by the maturing trees, improvements to the streets, the electrification of tramlines, and the construction of the underground sewer system.⁹ Several masonry buildings in a wealth of architectural styles were built in the heart of the inner city, reflecting the region's flow of prosperity. Collins and Harman contributed to this display of confidence with its design for *The Press* Company building in Cathedral Square. Built in 1906, the building's perpendicular Gothic manner joined other large-scale commercial buildings, such as the Luttrell Brothers' Chicago School-inspired New Zealand Express Company building on Manchester Street (1905-1906) as significant landmarks on the city's skyline.¹⁰ In the city's domestic architecture, villas continued to dominate the mass market, although a minority of homes designed by architects began to display the refined nuances of the later Arts and Crafts movement. In addition, a new house type emerged in Christchurch that exemplified many of the ideas promoted by the movement and was in some ways considered to be the first indication of a developing *local* style of architecture, the bungalow.

Cottages and Bungalows

Originating in northern India, the bungalow was a building specifically designed as a response to climatic conditions, which it could adapt to or repel according to need. It was appropriated by the British middle classes during the 1870s in seaside resorts as

⁹ The central city sewer had been built in 1903 and was completed in 1914. Some suburbs were connected to this in 1906 and by 1915, 12,844 houses were connected to the system. Geoffrey W. Rice, *Christchurch Changing: An Illustrated History*, Christchurch, Canterbury University Press, 1999, pp. 71-72; Wilson, 'Contextual Historical Overview,' p. 81.

¹⁰ The Press building was designed by J. G. Collins and was one of his first major commissions. Collins, p. 20; Kirsten Glengarry, 'Christchurch Press Buildings,' *A Century of Architectural Drawing: Works from the Armson-Collins Collection*, exh. cat., Christchurch, School of Fine Arts Gallery, University of Canterbury, 1994, pp. 4-5. McIntyre, pp. 98-100.

their answer to the country houses of the upper classes. Cottages and bungalows underwent a phase of popularity as they were quickly adopted by architects, most notably by R. A. Briggs who promoted their relaxed and artistic character in *Bungalows and Country Residences* (1891) and *Homes for the Country* (1904). In these books, Briggs produced a diverse series of bungalow plans and perspectives, urging prospective owners to build a design that was pragmatic, cost-effective and artistically tasteful.¹¹ The bungalow was praised as a reaction against the unsanitary conditions of English cities with its small scale, efficient design and the ease with which it allowed inhabitants to enjoy a healthy lifestyle by encouraging a closer relationship with nature.¹²

The introduction of bungalow forms to New Zealand occurred as early as 1898 with Seager's design for the Macmillan Browns in Cashmere and his development of cottage-bungalows on the The Spur at Sumner (1902-1906). Seager's versions were small buildings that each responded to their individual sites, and combined the bungalow's development in Britain with New Zealand's colonial tradition of timber construction. The Macmillan Brown cottage is built from interlocking weatherboards and has a low-pitched roof and wide eaves with exposed rafters as characteristic bungalow features.¹³ Seager's desire for a national style was applied in these designs, establishing a building type that was unique to its environment.¹⁴ While these early

¹¹ See King, *The Bungalow*, for an extended history of the bungalow. R. A. Briggs, *Bungalows and Country Residences*, London, B. T. Batsford, 1891. Anthony D. King, *The Bungalow: The Production of a Global Culture*, New York, N.Y., Oxford University Press, 1995, pp. 102-103. Jeremy Ashford, *The Bungalow in New Zealand*, Auckland, Viking, 1994, p. 10.

¹² John Burnett, *A Social History of Housing, 1815-1985*, London, Methuen, 1986, p. 211.

¹³ Ian J. Lochhead, 'The Architectural Art of Samuel Hurst Seager,' p. 99.

¹⁴ See each of Hartrick's chapters for details of how each cottage on The Spur responded to its individual surroundings. Hartrick, p. 38.

examples were exceptional in New Zealand, the bungalow only began to usurp the villa in the mass market just prior to the First World War.¹⁵

The first indication of cottage or bungalow forms in Collins and Harman's work appeared in the 1905 commission for Dr Hugh Earnshaw Finch, the Canterbury District Health Officer. While making additions for Finch's home on Wilson's Road in St. Martin's, the firm also designed a small cottage nearby for his coachman.¹⁶ This cottage is an asymmetrical two-storeyed building with eaves that extend low over the walls (figs. 115-116). Half-timbering appears in its gables and on one elevation the upper floor is jettied out slightly, 'supported' by a line of shaped brackets. The walls are roughcast and are painted white, a distinctive external cladding that was enhanced by the use of terracotta Marseilles roof tiles.¹⁷ Finch's cottage is notable for this stark appearance, yet more significantly it relies on its materials to also act as decorative elements. Unpainted timber window frames, the string course and verandah posts lend their texture and natural colouring to the building's picturesqueness, harmonising with the white walls and terracotta roof. In plan, the cottage is effectively condensed as the rooms open onto a tiny central passage on each floor (fig. 114).

With its relatively unadorned exterior, the cottage makes a drastic contrast to the firm's previous commissions. Its external treatment relates to the domestic work of later British Arts and Crafts architects such as C. F. A. Voysey (1857 – 1941) who adopted exaggerated shapes to create rugged forms and roughcast finishes, a

¹⁵ Ashford, p. 21.

¹⁶ A pencilled caption on the rear of a coloured photograph of the house reveals it was built for the coachman. Finch's property was situated on Wilson's Road. *Wise's New Zealand Post Office Directory 1909*. Photograph (colour) of Finch cottage, Wilson's Road, exterior (1905), loose photograph, Box 86, MB 1418.

¹⁷ Marseilles tiles were first imported from Australia in 1901. Stewart, p. 46.

traditional external cladding in England.¹⁸ This emphasis on “natural” and spontaneous outlines came to dominate Voysey’s practice and can be seen clearly in his Walnut Tree Farm design at Castlemorton (1890, pl. 24), where the roof envelops the walls in a catslide. At the Finch cottage, this deep roof form is referenced in the roof of the verandah, which slopes from the middle of the upper floor walls in a jutting line. Mullioned windows were another traditional feature that Voysey used and these are also present in Collins and Harman’s design. The “universally applicable” nature of the bare walls at Walnut Tree Farm provided a textured and uniform appearance that the firm considered suitable for a cottage in the colonies.¹⁹

Many of these Arts and Crafts features were displayed in some of the designs at the British Court’s architecture exhibition, but as this design pre-dates the Exhibition, the medium through which these ideas would have influenced Collins and Harman was through publications such as *Building News* and *The Studio*. A clipping from the *Building News* in the firm’s archives depicts a perspective and plan of an entrance lodge, designed by W. Pells & Son in 1878 (pl. 23).²⁰ The firm was inspired by the small scale of this cottage, its high roof and porch over the entrance. Its function as the entrance lodge for Bramfield Hall in Suffolk suggested itself as a model for Finch’s similar needs. Along with its composition and half-timbered ornamentation, the floorplan is also comparable to Collins and Harman’s design. The basic forms of the lodge are reinterpreted in the Finch cottage, using the aesthetic of recent Arts and

¹⁸ Peter Davey, *Arts and Crafts Architecture*, London, Phaidon, 1995, p. 92; Catherine Gordon, *Cotswold: Arts and Crafts Architecture*, Chichester, Phillimore, 2009, p. 41; Elizabeth Cumming and Wendy Kaplan, *The Arts and Crafts Movement*, London, Thames and Hudson, 1991, p. 42.

¹⁹ Davey, pp. 89-93. Wendy Hitchmough, *C. F. A. Voysey*, London, Phaidon, 1995, p. 40. Architectural drawing for Dr Finch, Cottage at St. Martin’s and additions to house, plans, elevations, sections and details (1905), Item 158871, Container 2.1.2, MB 1418.

²⁰ *The Studio* may have been accessed through Seager or the School of Art, where J. G. was a current student. Unpaginated and undated clipping, *The Building News*, Box 85, MB 1418.

Crafts developments in Britain. The firm's design is a fitting one for its purpose, allowing Finch to adopt the customs of the English landed gentry for his own home and advance his own social status in doing so.

A cottage the firm designed in 1906 took the Finch design a step further. The house was built on Wairarapa Terrace in Fendalton for insurance agent Henry Somerset Graves and his wife Maude.²¹ A rectangular shape and uniform roofline form the basic composition for this design, which has a shallow overhanging roof lined with exposed rafters in the eaves. On its front elevation, the cottage introduces the box window (labelled "oriel" on the drawing, fig. 117), which is no longer projected from the floor like a bay window, but is bracketed out at the sill level. Like the exposed eaves rafters, the box window became a common feature in many later bungalows. A Marseilles tiled roof with decorative ridging and two brick ornamental chimneys harmonise with the roughcast finished walls, which continue into the gables (figs. 118-119). Its exterior freed from embellishments, the Graves cottage projected an unaffected and idyllic atmosphere that characterised the English bungalow.

With its own relaxation of stylistic architectural elements, the bungalow responded to the gradual replacement of strict decorum and ritualised behaviour with a focus on informality and comfort in the domestic sphere. These transformations are visible at the Graves cottage with the front entrance recessed into the northeast elevation. It opens onto a small hall which is closed off with doors. A fireplace here suggests that the Graves' hall was a condensed version of the traditional stair hall, offering a

²¹ Maude signed the contract for the house. Henry Somerset Graves (sometimes recorded as 'Somerset Henry') was originally from Ashburton. Although its exact address is unknown, the house was located near the Rossall Street intersection of Wairarapa Terrace. Stone, Son & Co., *Stone's Canterbury, Nelson, Marlborough & Westland Directory*, Dunedin, 1908, p. 151. Specifications of Labour and Materials and Contract, Cottage at Fendalton for H. S. Graves, Esq., 1906, Box 100, MB 1418.

reduced intermediary space between the rest of the house and the front reception room.²² The latter room is labelled the “living room” and signifies the increasingly multifunctional uses of a space that accommodated all the roles usually performed in the drawing, sitting and dining rooms.²³ Despite these changes, typical villa features of a narrow central passage and a lean-to roof over the utilitarian rooms persist in the floorplan,²⁴ demonstrating the prevalence of the villa layout in forward-looking homes of the mid-1900s.

Collins and Harman’s design takes several cues from the homes designed by Seager. The house Seager built for himself at No. 1 The Spur in 1902 (pl. 28-29) closely resembles the Graves cottage with a rectangular form, unadorned exterior and low-pitched roof.²⁵ Seager was influenced by Briggs, whose seminal 1891 bungalow text was in his possession. Elizabeth Hartrick has shown that Seager’s original design was based on Plate XXXI from Briggs’ book (pl. 26). This design has overhanging eaves, small paned windows and a round archway in the entrance porch.²⁶ These are also present at the Graves house, albeit in a simplified form. Briggs’ description of his design mentions that its brick and rubble walls ought to be “rough-cast... the roofs would be tiled.... The shutters, windows and Entrance Door being bright green. The estimated cost is £550.”²⁷ Collins and Harman’s elevations of the house on the

²² Hitchmough, *The Arts and Crafts Lifestyle*, pp. 67-68.

²³ Elizabeth Cromley, ‘Domestic Space Transformed, 1860-2000,’ Andrew Ballantyne, ed., *Architectures: Modernism and After*, Oxford, Blackwell, 2004, pp. 180-183.

²⁴ Adjoining the lean-to, beneath a flat roof, are the wash house and coal house.

²⁵ Samuel Hurst Seager, Cottage, Sumner, for S. Hurst Seager, plan, elevations and section, 1901, reproduced in Hartrick, p. 72.

²⁶ Seager also owned an 1897 edition of *Bungalows and Country Residences*, now in the University of Canterbury Library. Briggs, p. xi, plate XXXI; Hartrick, pp. 5-6.

²⁷ Briggs, p. xi, Plate XXXI.

architectural drawing depict the windows and front door, brackets and fascia boards in bright green. Its charge for the home was £636.²⁸

With the numerous similarities between these homes, it is more than likely that Collins or Harman visited No. 1 The Spur, viewed Seager's architectural drawings, or consulted Briggs' book. A close association certainly existed between Collins, Harman and Seager who all knew one another through the CSA and the CAA. In 1907 Collins purchased Seager's home at 25 Armagh Street (pl. 37) when Seager moved to No. 1 The Spur,²⁹ suggesting that they knew each other well and shared an interest in exploring "what a New Zealand house, designed on the best architectural principles, might be."³⁰ Another potential source is through J. G. Collins' attendance at the Canterbury College School of Art, where he took architecture night classes between 1903 and 1906. His teacher was Seager who was influential in introducing the latest architectural developments into his classes.³¹ Collins and Harman's initial bungalow designs are less adventurous compared to the highly innovative and compact homes produced by both Briggs and Seager. Even so, the English bungalow tradition adopted and adapted by Seager at the turn of the century embarked upon a similar exploration in Collins and Harman's work in the mid-1900s.³²

²⁸ The Register of Commissions and the contract state this amount; £665 has been written on the drawing. Register of Commissions, 1906; architectural drawing for H. S. Graves, Esq., Cottage at Lower Fendalton, plans, elevations, sections and details (1906), Item 160122, Container 2.1.3, MB 1418.

²⁹ The 1864 brick part of the Cranmer Club was demolished after it sustained damage in the 2010 and 2011 earthquakes. Christchurch City Council Town Planning Division, 'Cranmer Club,' *The Architectural Heritage of Christchurch: 4*, Christchurch, Christchurch City Council, 1985, p. 5.

³⁰ Lochhead, 'Architectural Art of Samuel Hurst Seager,' p. 95.

³¹ J. J.'s daughter Lena also attended the School between 1902 and 1904, and later worked in the firm's office (as did her sister Alice) in the 1910s. Seager taught at the School from 1893 to 1918. 'Evening Class Register,' School of Art 1896-c.1913, Item 71911, Archive ID 4, Container 3, MB 2114.

³² Hartrick, p. 6.

Practitioners of the later British Arts and Crafts movement also paid attention to the interiors of their designs, experimenting with spatial arrangements, decoration and furnishings. Their work in these areas continued the Arts and Crafts concept of design unity, which was promoted by regular exhibitions held by organisations such as the Arts Workers' Guild, founded in 1884. Homes were perceived as presenting the best opportunities for the total integration of art and architecture, as J. J. Stevenson wrote:

To be a really high work of art, a house must not only be beautiful outside, and all its surroundings in harmony, but inside there must be not only no shams and meannesses, but good art throughout... the walls and ceilings as good as art can make them... the sculpture only the decoration of the architecture.³³

Similar ideas were filtered into the British Court's architecture display at the International Exhibition and in the work displayed by students from the School of Art. Exhibits such as these were instrumental in advocating closer links with art in the home to the New Zealand public.³⁴

In 1908 Collins and Harman produced a bungalow design that demonstrates their awareness of art and utility in total harmony throughout the home. Built on what is now Carlton Mill Road, 'Woodbridge' was commissioned by Richard Hill Fisher, accountant and chairman of the Christchurch stock exchange.³⁵ The house has an asymmetrical layout and with several projecting elements on each elevation there is a

³³ Stevenson, Vol. I, p. 18; Cumming and Kaplan, p. 49.

³⁴ Ann Calhoun, 'Women, The Arts and Crafts and the Exhibition,' Thompson, ed., *Farewell Colonialism: The New Zealand International Exhibition, Christchurch, 1906-07*, pp. 118-122.

³⁵ Carlton Mill Road was renamed Carlton Street in 1904 in response to the merging of St. Albans as a borough with the city. In 1880, Fisher's father commissioned Armson to design his business premises on the corner of Hereford and High streets. This building survived until it was demolished following the February 2011 earthquakes. Richard L. N. Greenaway, 'Addington Cemetary Tour Guide,' *Cemeteries of Christchurch*, Christchurch City Libraries, 2007. *The Press*, 8 March 1904, p. 5; 1922 *Christchurch Telephone Phone Directory*.

picturesque quality that increased the bungalow's attractiveness (fig. 120). Substantial roof forms, wide eaves, exposed rafters and an extensive verandah are among the bungalow characteristics included here. Marseilles roof tiles are used again in combination with roughcast walls, supplemented by small decorative details such as the tiled motif in an eastern gable. Externally, the Fisher house exhibits the bungalow's enhanced capacity for the expression of artistic taste.

Woodbridge's internal plan also contributed to its philosophy of total design. Despite being organised around a central passageway, any stiffness in atmosphere that the villa layout might have created is reduced by the individual treatment of each room. Placed at the front of the house, the drawing and dining rooms each have inglenooks. The drawing room's nook projects out from the building, while the dining room's nook is slightly recessed into an internal wall. Both fireplaces have tiled surrounds and unpainted timber framing. Built-in furniture and faceted bay windows are also present. The effect of these nooks and bays that are separate yet still open to the rest of the room conveys a 'homelike' atmosphere that British Arts and Crafts architect M. H. Baillie Scott (1865 – 1945) specialised in. His design at Blackwell in Windermere, Cumbria (1898, pl. 40) exemplifies this effect as the drawing room has fitted seating and shelving within the inglenook, resulting in an enclosed space tucked inside a larger one with the fireplace at its centre.³⁶ This consideration of space is continued throughout Woodbridge as various cupboards and wardrobes help increase the cosiness and efficiency of each room.³⁷

³⁶ Roderick Gradidge, *Dream Houses: The Edwardian Ideal*, London, Constable, 1980, pp. 189-190.

³⁷ Architectural drawing for Residence, Carlton Street, for R. Hill Fisher, Esq., plans, elevations, sections and details (1908), Item 160080, Container 2.1.3, MB 1418.

The Fisher house bears a close resemblance to the homes designed by the firm's New Zealand contemporaries around this time. Architects such as Clarkson and Ballantyne, Frederick de Jersey Clere (1856 – 1932) and Basil Hooper (1876 – 1960) produced bungalows that had an eclectic appearance not unlike the Fisher house, with a variety of materials used and projecting bay windows and porches.³⁸ Clarkson and Ballantyne's 'Matitiki' (1906, pl. 38) at Opawa appears the closest to the Fisher design as a house that was freed from the constraints of the villa to explore new forms.³⁹ The drawing room at Matitiki gives an indication of how the Fisher drawing room might have looked; it also closely resembles the drawing room at Blackwell (pls. 39-40). Hooper's Gill house (1905, pl. 43) in Dunedin also demonstrates a similar blend of elements in an asymmetrical arrangement that aligns him with Collins and Harman. Both the shallow arches of the verandah and the terracotta roof that extends down over the porches at the Gill House are present at the Fisher house.⁴⁰ Like their peers, Collins and Harman investigated various combinations of bungalow and Arts and Crafts features, resulting in unique and artistic-looking homes for their clients.

Another key aspect of the bungalow was its concern for efficient design and the simplified running of everyday domestic activities. In its 1908 commission for S. S. Blackburne in Cashmere, Collins and Harman produced a compact design that was

³⁸ For example, the "house near Wellington" designed by de Jersey Clere, illustrated in his 1916 article 'Domestic Architecture in New Zealand,' *The Studio*, London, 1916, pp. 121-136, article reproduced in Douglas Lloyd Jenkins, ed., *New Dreamland: Writing New Zealand Architecture*, Auckland, Godwit, 2005, pp. 46-60.

³⁹ Matitiki was built for Robert Malcolm and was illustrated in *New Zealand Building Progress*, 1 November 1906, p. 25.

⁴⁰ Ralph Allen, *Motif and Beauty: The New Zealand Arts and Crafts Architecture of Basil Hooper*, Dunedin, Harptree Press, 2000, pp. 24, 166. Also, Hodgson, *Proud Possessions*, p. 162.

economical and contained everything required for day-to-day living.⁴¹ The “cottage” has a simplified square shape with a low-pitched hipped roof and a return verandah incorporated on the northwest corner (fig. 121). It is two-storeyed with part of the ground floor built into the hillside. Again the work of Seager is called to mind as the cottages at Nos. 1 and 2 The Spur are also arranged in this way; their tapered roughcast chimneys also appear at the Blackburne cottage. Another version of this design was completed for the Reverend Frederick Richard Inwood for his retirement in Cashmere in 1911.⁴² Built on similar lines, the residence has exaggerated bungalow features with a larger roof and wide overhanging eaves (fig. 122).

Within both homes, the influence of Seager’s planning is also revealed. At the Blackburne cottage, the ground floor comprises three bedrooms, a passage and a spare room with an inset staircase, while upstairs Collins and Harman have managed to compress all the standard rooms of a house under the main roof. Conventional planning is observed on a condensed scale in both homes with a small entrance hall that leads first to the reception room or a passageway. All spaces are compact, even the “covered way” at the Blackburne cottage, which would usually lead to a projecting wash house, has been internalised. Although the service areas are kept away from the principal living area, their inclusion within the main body of the house shows that the firm was capable of modernisation in its domestic designs. While Collins and Harman do not go as far as Seager in its attention to efficiency, the

⁴¹ The firm had designed a two-storeyed Tudor-inspired house in 1907 for Blackburne, which was built on Dyers Pass Road; there are no extant drawings for this house, yet the specifications and two photographs of the completed building survive in the firm’s archives. The difference in price for the house and the cottage illustrates the great economy of the cottage or bungalow. The house cost £1796 while the cottage cost £825. Register of Commissions, 1907, 1908.

⁴² MacDonald, ‘Canterbury Biographies,’ 129.

Blackburne cottage in particular represents a move towards a simplified plan as it succeeds in bringing all the essential spaces closely together within a compact area.⁴³

A similar consideration of space occurs at the Bailey house, built in 1911 on Garden Road in Fendalton. The client was Thomas Alfred Bush Bailey, a stipendiary magistrate, who named the house 'Tuckahoe.' Externally, this house relates to Seager's two designs for No. 1 The Spur with a rectangular form, hipped roof and overhanging eaves (fig. 123). Although in plan the house is essentially a transitional one with the central passageway of the villa, the flow of movement between the principal rooms is improved. In its recessed entrance there are two doors that open directly into the dining room and the drawing room. Accessing the main rooms immediately resulted from the reduced importance in the ceremony of entering a home. These two rooms are adjoining, being separated by long bi-fold doors that allow them to be easily opened up into one large space. Drawing from the example set by architects such as Baillie Scott, improved flexibility in space was designed to eliminate the dark and confined rooms of the villa to invite more natural light and fresh air into the house. Carefully placed casements at the corners of the house and along the main elevations also accommodate this.⁴⁴ The overall simplicity of the building's appearance suggests that Bailey desired an unpretentious lifestyle.

Tuckahoe's innovative planning indicates the gradual embrace of the bungalow by

⁴³ For example, at The Spur cottages, Seager used the living room as the circulation space, encompassing a range of functions that could be performed in a single space. He also carefully considered the views and amount of light penetration with multiple bands of casements. Collins and Harman however, have fewer (and smaller) windows on each floor. Architectural drawings for Cottage at Cashmere Hills for S. S. Blackburne, Esq., plans, elevations and section (1908), Item 160107, Container 2.1.3; Reverend F. R. Inwood, Bungalow, Cashmere Hills, plans, elevations sections and details (1911), Item 158895, Container 2.2.1, MB 1418.

⁴⁴ In contrast to the use of casements in most of the house, double-hung sashes are used in the kitchen, bathroom and servant's bedroom.

professional families who assumed a progressive identity in the expression of artistic taste.⁴⁵

The New Zealand bungalow underwent further transformation when its Californian counterpart began to appear in the 1910s. The first Californian-inspired bungalow was built at 110 Fendalton Road for Captain James McDonald (c. 1910) to a design supervised by architect J. S. Guthrie. ‘Los Angeles’ typifies the Californian style with broad and low-lying forms in a proliferation of materials that create a “subdued, textural and handcrafted” appearance, allowing the building to harmonise with its natural surroundings (pl. 46).⁴⁶ These effects were praised in various design journals, such as Gustav Stickley’s *The Craftsman* which actively encouraged the mass market in the United States to build or buy “the closest thing to a democratic art that has ever been produced.”⁴⁷ The bungalow was attractive to people with a modest income as it enabled the expression of artistic taste and the presence of a progressive-minded family, willing to dispense with the coded formalities of Edwardian domestic architecture.

A house commissioned by C. White-Parsons in 1911 demonstrates the impact the Californian bungalow had on Collins and Harman and their Christchurch contemporaries. The house was built at 26 Idris Road for White-Parsons who was a commercial traveller.⁴⁸ A long rectangular form with a low-pitched roof and a series of shallow gables provides a horizontal composition (fig. 124) that was fundamental

⁴⁵ The architectural drawing has two plans, one was “cancelled.” A “garage” and adjoining washing floor was also part of this commission. Architectural drawing for T. A. B. Bailey, Esq., Fendalton, plans, elevations and sections (1911), Item 158899, Container 2.2.1, MB 1418.

⁴⁶ McEwan, ‘An “American Dream,”’ pp. 62-63.

⁴⁷ Stickley published *The Craftsman* in New York between 1901 and 1916. David Gebhard, quoted in Toomath, p. 161.

⁴⁸ New Zealand Electoral Roll, 1914.

to the Californian bungalow's embrace of informal modes of living. This notion is emphasised by the design's increased capacity to provide residents with greater opportunities to enjoy the outdoors. Two verandahs are positioned between various bow windows and protruding rooms and are included under the main roof. In fostering indoor-outdoor flow both verandahs have low walls in front of them, essentially transforming them into outdoor rooms. All three of the bedrooms open onto the northern verandah, linking it to the sleeping porches common in Californian homes.

Despite its adoption of Californian bungalow forms, the White-Parsons home emanates an English appearance as opposed to a complete embrace of the North American paradigm. Compared to 'Los Angeles' organic appearance, the house is finished in whitewashed roughcast and has narrow brick chimneys instead of thickly set chimneys made from rubble stones. The Gamble House in Pasadena (1908, pl. 47) is considered to be the archetypal Californian bungalow, designed by the architects Greene and Greene. Flattened gables and exposed rafters cantilever well beyond shingled walls to accentuate the building's horizontal composition. Its consideration of the natural environment is enhanced with its masonry base and numerous balconies and porches.⁴⁹ Dark-stained timber framing in the gables and windows of the White-Parsons bungalow represent a concern for crafted and textured surfaces, yet the lack of a full adoption of Californian bungalow forms signals a reluctance to follow an overtly North American appearance at this point.

⁴⁹ Toomath, p. 167; Davey, pp. 197-198.

Built for a family who travelled frequently internationally, the White-Parsons home exhibits a sense of freedom in its design that also articulates the personal status of its inhabitants on both symbolic and formal levels.⁵⁰ A clear sense of convenience and unpretentiousness was clearly being favoured by a middle-class clientele and for Collins and Harman the cottage-bungalow proved to be a versatile form. The White-Parsons design's combination of traditional English motifs with a distinctive North American form indicates that the firm did not feel compelled to follow a single style, and could freely select certain American qualities in harmony with English ones.⁵¹ Nevertheless, it proved Collins and Harman's "stylistic versatility" in an early interpretation of the Californian bungalow. The firm's initial exploration of the bungalow reflected how it was preferred by local architects as it fitted in with the wider Arts and Crafts movement, allowing more people to pursue its principles in their homes.⁵² The bungalow had reasserted Arts and Crafts principles in the ideal design of a home, as architects explored this means of providing comfort, homeliness and a connectivity to nature for their clients.

Suburban Homes

In parallel with its investigation of the bungalow, Collins and Harman continued to design moderately-sized homes for clients who were less concerned with the simplified lifestyle associated with the cottage-bungalow. Although these designs reverted to a more traditional appearance and conventional plan, they were

⁵⁰ In 1917 the house was put on the market; the advertisement mentions that the house was sited on nearly half an acre of land. *The Press*, 2 October 1917, p. 12.

⁵¹ Another Collins and Harman design that demonstrates this is the Guinness house in St. Martins (1912), still located at 21 Martin Avenue. Architectural drawings for C. White-Parsons, Esq., Idris Road, Fendalton, plans, elevations and sections (1911), Item 158907; B. Guinness, Esq., House at Martin's Avenue, plan, elevation and sections (1912), Item 158910 (fig. 125), both from Container 2.2.1, MB 1418. McEwan, 'An "American Dream,"' pp. 250-251.

⁵² McEwan, 'An "American Dream,"' p. 48.

increasingly blended with the firm's developed awareness of recent Arts and Crafts advancements. Richard Harman's own home is an early example of the firm's movement away from the overt historical character of its earlier domestic designs.

Harman designed his new home in 1905 on Hagley Street (now Brockworth Place).⁵³

The house is two-storeyed and asymmetrically organised with a return verandah and projecting service wing to the west (fig. 126). Compared to the large homes the firm designed in the early 1900s, certain external changes have emerged in the overhanging eaves and a general reduction of surface ornamentation, with plain timber detailing in the gables, balcony and verandah. Despite this modified approach, Harman's house is a comparatively ordinary building on the whole. Conventional features such as the unadorned lean-to of the entrance porch, ornamental chimneys and sash windows highlight a modest approach, indicating that Harman was less interested in using his own home as a stylistic experiment than in creating a home that was perfectly adequate for himself and his wife.

In plan, the house is centred on a stair hall that provides access to all areas of the ground floor. Hints at experimentation in the floorplan are evident in two pencil sketches on the architectural drawing, as various arrangements of doorways in the service wing and second storey rooms were trialled and additional bedrooms considered. According to the lack of a servant's bedroom on the plan and the presence of a housemaid's cupboard and service bells, the Harmans employed a day-to-day

⁵³ The 1900 Electoral Roll lists Harman and his wife Alice Sydney Spooner (1860 – 1952), as residents of Ruskin Street, Sydenham, where they had presumably lived since their marriage in 1895. Harman's previous address was at the house of his parents on Windmill Road. New Zealand Electoral Roll, 1896, 1900.

servant to assist in domestic maintenance.⁵⁴ Without a live-in servant the woman of the household was compelled to take on a higher load of housework by herself, reflecting the growing shortage of domestic labour.⁵⁵ While the external decoration is lessened to create an impression of restraint, the formal internal layout and presence of domestic staff signify that the Harmans were a respectable couple of economic means and social importance.

In the same way that J. J.'s Redcliffs home became a prototype for other homes, Harman's house also became the model for a spate of similar commissions. A year later, Collins and Harman completed a house with the same form and a similar plan for accountant William Jameson, suggesting that it was well-suited to the lives that professional clients wished to lead. Another comparable design was made for John Suckling, of the boot manufacturing family, on Rugby Street in 1906, though its external ornamentation was more exuberant than the other two designs (fig. 135).⁵⁶ In plan, the Jameson and Suckling homes contain several bedrooms, accommodation for servants and an office or a smoking room. Their owners were evidently able to afford the inclusion of these rooms without having to build extravagant homes (fig. 127).⁵⁷ These prototypes were smoothly adapted by Collins and Harman according to each client's individual needs, requiring only a few changes that saved the firm, and its clients, money and time in the preparation of these designs.

⁵⁴ Architectural drawing for R. D. Harman, Riccarton, plans, elevations and sections (1905), Item 158881, Container 2.1.2, MB 1418.

⁵⁵ Alice Harman was a cooking teacher at Christchurch Girls' High School and had co-authored a book on domestic cookery. The Harmans employed a "Young General Servant." *Evening Post*, 24 March 1900, p. 2. *The Press*, 29 August 1908, p. 12. MacDonald, 'Strangers at the Hearth,' pp. 42, 52-53.

⁵⁶ Specifications for House in Rugby St. for John Suckling, St Albans (1906), Box 100, MB 1418; architectural drawing for John Suckling, Esq., Rugby Street, plans, elevations and sections (1906), Item 25348, Container 2.1.3, MB 1418]

⁵⁷ This house is situated at 54 Garden Road. Architectural drawing for W. Jameson, Esq., Fendalton, plans, elevations and sections (1911), Item 160120, Container 2.1.3, MB 1418.

Suckling's home marks the rise of the Merivale-Papanui neighbourhood in the mid-1900s as the residential area of choice for clients. Many were professional families who either owned businesses or held senior positions in companies. In 1907 alone, Collins and Harman undertook commissions for Percy Herman, owner of Warner's Hotel, William Jennings, an auctioneer, Charles Hart, a businessman, and James Williams, a lawyer (figs. 128-130).⁵⁸ This group of clients commissioned the highest number of domestic designs from the firm in 1907, many of which had a value of more than £1000 each.⁵⁹ Many of these homes demonstrate Collins and Harman's growing interest in the British Arts and Crafts movement, and reveal that of its clients in the artistic house designs displayed at the International Exhibition.

A house designed for dentist Horace Edward Button built on the corner of Merivale Lane and Rossall Street in 1907 also belongs to this group. Features from all of the homes of the aforementioned clients exist in the Button design. The house is organised with sweeping roof forms, a series of projecting bow and bay windows, and a verandah and balcony wrapped around the northwest corner (figs. 132-133). Like the firm's other Merivale and Papanui designs, the Button home is finished in roughcast, roofed in Marseilles tiles and has plain half-timbered motifs in the gables. This is the extent of external decoration on each of these homes, which are all diversely arranged, though they are clearly variations on the same theme. On the western elevation of the Button house, it is the lack of applied decoration that causes the house to be conspicuous. A wide gable covers the double-height verandah, which

⁵⁸ Percy Arthur Herman lived on Papanui Road, Charles Leonard Hart on Rugby Street, James Hugh Williams at 16 Chapter Street, and William Henry Jennings lived at 35 Knowles Street; the latter two houses still survive at these addresses. The Jennings house was thought to have been designed by the England Brothers. *Wise's New Zealand Post Office Directory 1909*; New Zealand Electoral Roll, 1911. *The Press*, 17 November 1908, p. 11. New Zealand Historic Places Trust, Buildings Registration Form, 35 Knowles Street.

⁵⁹ See Graphs 1 and 2. Register of Commissions, 1907.

has unadorned concrete columns between rounded arches. These are in fact continuations of the wall and create a stark appearance on this elevation. While the Button home's overall ornamentation is sparse, spade and diamond shaped motifs that were favoured by Arts and Crafts designers like Voysey, appear on the balustrading of the balconies. These Arts and Crafts motifs also appear inside the house, with clover-leaf trefoils on the staircase balustrade and stylised arches in the hall, landing, and drawing room inglenook.⁶⁰ Judging from a contemporary photograph, the restrained yet sophisticated detail and distinctive form of Button's home distinguished it from neighbouring villas and their excessive embellishments (fig. 131).⁶¹

Bungalows were significant for their "'apartness' and consequent social isolation," beginning with their unfamiliar appearance and inference that their occupants were somehow different from the rest of the population.⁶² When he sold the house on its half-acre section in 1913, Button's residence was described as a "fine 2-storied art bungalow."⁶³ Its location beside the Fendalton tram route was probably a strong incentive for prospective buyers and highlights the design's suitability for a man of Button's status. The Button house reflects the essence of the early twentieth-century professional homeowner as it was situated at a distance from town, was close to public transport and had a distinctive, artistic quality in its appearance. Comparisons can again be made with the bungalow Los Angeles, also located by the tramline; with

⁶⁰ Architectural drawings for H. E. Button, Esq., House on Boundary Road, plans, elevations, sections and details (1907), Items (x 2) 160112, Container 2.1.3, MB 1418.

⁶¹ A similar design was made for Mrs James Wilkin on Holmwood Road in the same year. Architectural drawing for Mrs J. Wilkin, Esq., Fendalton, plans, elevations and sections (1907), Item 160114, Container 2.1.3, MB 1418 (fig.134). Photograph of Button house, corner of Rossall Street and Merivale Lane, southwest exterior (1907), loose photograph, Box 86, MB 1418.

⁶² King, *The Bungalow*, p. 100.

⁶³ The house was sold to Hugh Buchanan who, with his brother John, cut up their Little River Kinloch estate to sell to the government in 1906. John continued to live at Kinloch while Hugh moved to Christchurch. Collins and Harman designed the Kinloch homestead in 1890 and made additions to it in 1912. *The Press*, 17 March 1913, p. 8. Acland, pp. 339-340.

its unusual colouring the house expresses culturally democratic notions of its Californian origins.⁶⁴ In 1914, along with Los Angeles and Te Koraha, the Button house was featured in *The Weekly Press* (pl. 48) to promote “Beautiful Christchurch: Some of Its Houses.”⁶⁵ The Button design stands out amongst the other bungalows shown. By its very inclusion the house was recognised as a local landmark. Chosen as an exemplar of Christchurch’s advancement, Button’s home conveyed a strong sense of his *cultured taste* as well as the weight of his professional status.

In the domestic designs exhibited in the British Court of the International Exhibition, a distinct emphasis was placed on rural homes, particularly in the country house designs by Edward Prior, Ernest Newton, Leonard Stokes and Voysey. These designs were selected as part of a general goal to present the ideals of English rural life to a New Zealand audience.⁶⁶ Unsurprisingly, this mission achieved its aim in at least one Collins and Harman design. Alfred Lyttelton Pratt commissioned the firm in 1907 to design a house on Holly Road in Papanui. He was a sheep farmer originally from Waitotara, who became the co-owner of St. James Station at Hanmer. As he frequently travelled there on business while his family remained in town, Pratt desired a town house that was an effective reminder of the values of country life.⁶⁷

Collins and Harman’s design is a persuasive interpretation of a British Arts and Crafts inspired home, particularly one that Voysey himself might have designed. On two storeys, each elevation presents a varied assemblage of gabled forms, complete with a

⁶⁴ McEwan, ‘An “American Dream,”’ p.73.

⁶⁵ The Button house is featured in 15 July 1914, p. 40, while Los Angeles and Te Koraha were featured in 8 July 1914, p. 39 of *The Weekly Press*.

⁶⁶ Boyce, p. 47.

⁶⁷ Department of Conservation, ‘St James Conservation Area: Operational Plan,’ Version 1, December 2009, p. 27. *Wanganui Chronicle*, 17 June 1892, p. 3; *Grey River Argus*, 8 March 1909, p. 2.

catslide and overhanging roof. The building's picturesqueness is created by these diverse elements and the Marseilles tiled roof, which harmonises attractively with the white roughcast walls and exposed timber frames.⁶⁸ On its western elevation the Pratt house has an M-shaped roofline that envelops the length of the house (figs. 137, 139-141) in a similar composition to the house that Voysey designed for himself in 1889, 'The Orchard' at Chorleywood in Hertfordshire. Voysey's Merlshanger design (1896, pl. 25) also featured a dramatic catslide and it was this house that he exhibited a watercolour of at the International Exhibition. These examples reflected the rural idyll that Voysey and his peers emulated in their adoption of English vernacular forms. The Pratt house continues to allude to traditional English elements with half-timbered gables and cantilevered walls that reference the gradual additions made to medieval English houses. The recessed entrance porch beneath a pointed arch completes the image of English country living in an evocation of the medieval manor house.⁶⁹

Inside the Pratt house, Collins and Harman included further references to traditional English pastoral life. In the drawing room, the firm's attempt to integrate multiple spaces is apparent with an inglenook to one side of the fireplace and an alcove just beyond its other side, which opens onto the verandah (fig. 136). The nook is lined with kauri panels and a Gothic pointed-arch.⁷⁰ In his book entitled *Houses and Gardens* (1906), Baillie Scott developed variations of free-flowing spaces and

⁶⁸ A keen motorist, Pratt owned a Rover and was a member of the Automobile Association. In keeping with the style of the house, a "motor house" was built between the house and the street and is also half-timbered with a hipped Marseilles tiled roof. The house sustained damage in the 2010 and 2011 earthquakes and is due to undergo extensive repairs. It is located at 39 Holly Road. *The Press*, 23 May 1910, p. 2.

⁶⁹ Cumming and Kaplan, p. 42.

⁷⁰ Hitchmough, *The Arts and Crafts Lifestyle*, p. 31.

endorsed the crafted effects that exposed timbers had upon interiors.⁷¹ *Progress* noted in 1907 that the “latent artistic feeling of the community has been roused and educated to look for something more in the... decoration of a home,” and in many New Zealand homes this was accomplished with stained glass or leadlight panels of Art Nouveau designs (fig. 143).⁷² Nearly all the doors of the Pratt house have leadlights featuring stylised motifs, but a more telling feature of Arts and Crafts decorative inspiration is in the dining room. In the tile surrounds of the fireplace is a central tile that depicts a rural scene in the English countryside, set in front of a house that looks remarkably like *The Orchard* (fig. 144).⁷³ The idealised atmosphere of England’s rural landscape was linked by Collins and Harman to Pratt’s own agricultural endeavours, thereby representing his identity in his new home.

The ideal of English domestic architecture exemplified by the Pratt house is also exhibited in commissions for other clients of wealthier backgrounds. These designs are large buildings that are notable for their emphasis on traditional English architectural motifs. In 1908 the firm designed a large two-storeyed house on Helmore’s Lane for George H. N. Helmore, a well-known lawyer who ran a practice in Rangiora in conjunction with his Christchurch office when he moved to the city in 1905.⁷⁴ This design displays the architects’ reassessment of overt English Domestic

⁷¹ M. H. Baillie Scott, *Houses and Gardens: Arts and Crafts Interiors*, first published 1906, Woodbridge, Suffolk, Antique Collectors’ Club, 1995, pp. 54, 82-83; Diane Haigh, *Baillie Scott: The Artistic House*, London, Academy Editions, 1995, p. 6; Cumming and Kaplan, p. 51.

⁷² *New Zealand Building Progress*, Vol. III, Issue 2, 1 December 1907, p. 63. Specifications for A. L. Pratt, St. Albans, Holly Road, Box 100, MB 1418. Ian J. Lochhead, ‘The Style of the 1890s: Art Nouveau Design in New Zealand Architecture,’ Christine McCarthy, ed., *“Strident Effects of Instant Sophistication:” New Zealand Architecture in the 1890s*, pp. 35-37.

⁷³ Architectural drawings for A. L. Pratt, Esq., House in Holly Road, St. Albans, plans, elevations, sections and details (1907), Items 160076-160078, Container 2.1.3, MB 1418.

⁷⁴ Helmore’s connection with the Harman family was probably established through his work as well as through his involvement in the same sports clubs. Collins and Harman had also undertaken additions to the house of J. C. Helmore in 1902. G. H. N. Helmore was the father of architect Heathcote Helmore.

Revival architecture. It reprises the English medieval traits of extensive half-timbering, multiple gables, overhanging walls and ornate chimney stacks (fig. 146). In revisiting these traditional motifs the composition is treated with greater freedom. Instead of using weatherboards to clad the walls, the house is finished in roughcast and has terracotta roof tiles, creating an eclectic assortment of Arts and Crafts features that updated the firm's approach to its previous English Domestic Revival designs.

Inside the house, Helmore's social standing is represented in a conventional layout. The ground floor is organised into three distinct areas (fig. 145). At the front of the house is the reception area, made up of the dining room, outer hall and drawing room. At the centre lies the inner hall and passage, and the service wing is at the rear. The same pattern is repeated upstairs. The building's lengthways layout generates a comparison with the Kincaid house (1905, pl. 44-45) designed by Collins and Harman's contemporaries, Clarkson and Ballantyne. Orientated to run parallel with adjacent Riccarton Road, the Kincaid house also contains many elements of the Helmore house, including the diapered brick patterns on the external chimneys, bow windows on the front elevation, and an extremely similar plan with the same rooms in almost the same positions.⁷⁵ A sense of exclusivity in homes like these successfully communicated the full weight of the family's social consequence to visitors, who were greeted by a series of layers within the home.⁷⁶ The firm of Clarkson and Ballantyne was also well known for its domestic designs in Canterbury and the extent

Register of Commissions, 1902. *The Press*, 23 March 1906, p. 7; 23 December 1905, p. 12. *Star*, 18 November 1895, p. 1.

⁷⁵ Architectural drawings for G. H. N. Helmore, House in Helmore's Road, Fendalton, Ch-ch., plans, elevations, section and details (1908), Items (x 2) 160070, Container 2.1.3, MB 1418. Clarkson and Ballantyne, architectural drawings of House, Riccarton Road for Mr T. Kincaid, plans, elevations and sections (1906), Items (x 3) 140073, Container 7.2.1, MB 2160.

⁷⁶ Cattell, p. 63; Dunham, pp. 19-23.

of the parallels between both houses show how popular the suburban mansion was with prosperous professional clients.

By displaying a partiality for English historical styles, the professional set of Christchurch could express their patriotic and nostalgic ties with Britain. In doing so, an image of deep-rooted tradition was reinforced with connotations of England's aristocracy. Homes that Collins and Harman designed for Dr Fitzgerald George Westenra (1907, fig. 147) on Oxford Terrace, and Thomas Gregory Russell (1910, figs. 148-149) on the corner of Knowles Street and Papanui Road also display eclectic combinations of Tudor motifs and Arts and Crafts elements. Each is a two-storeyed grouping of balanced gables, bay and oriel windows, balconies and porches. The Westenra home, now Tiffanys restaurant, overlooks the banks of the Avon and has a Marseilles tiled roof with roughcast and half-timbered gables. The Russell home, now demolished, was constructed from brick and slate roof tiles; the upper storey was roughcast and half-timbered in its entirety.⁷⁷

Both designs relate to the large English Domestic Revival style house Daresbury, designed by Seager for George Humphreys, co-founder of a wine and spirits merchants firm.⁷⁸ While neither of Collins and Harman's designs meets the sheer scale and picturesque intensity of Daresbury, the very reference to the English manor houses that inspired the Revival link these Christchurch homeowners to the upper classes of English society. As the Registrar of the Christchurch Hospital, Dr Westenra benefited with a home that established visual links to the Tudor-styled hospital

⁷⁷ The Russell home, more recently known as 'Knowlescourt,' was demolished in November 2011 following severe damage sustained in the February 2011 earthquake. *The Press*, 19 November 2003, p. D5. Historic Places Trust Buildings Record Form, 274 Papanui Road (No. 1897); New Zealand Historic Places Trust, S37a Request Form, Record No. 1897.

⁷⁸ See Dunham, pp. 9-14.

buildings nearby. Whereas Russell, a solicitor, may have felt that a traditional style of architecture was in accordance with his professional role, asserting a sense of formality and authority that resonated with the role of the law.⁷⁹ While the character of traditional English buildings appealed to many clients, for Collins and Harman these homes offered the chance to re-evaluate and enhance its favoured idiom in its domestic designs.

Consolidation of the Bungalow

British art and architecture journals such as *The Studio* continued to influence architects in New Zealand. Since the 1900s these publications illustrated the homes designed for workers as part of the Garden City movement, which aimed to recreate semi-rural life in an urban environment. Houses in developments like Letchworth (1903) were drawn from English vernacular cottage models by Barry Parker and Raymond Unwin, who designed quaint and romantic dwellings as scaled down versions of English farmhouses. Simultaneously, these were simple and practical dwellings that offered inhabitants the chance to lead ‘virtuous’ lives, uncluttered and calm, inside and out.⁸⁰

From 1910 the same qualities emerged in Collins and Harman’s domestic designs as the firm began to freely combine the relaxed forms of the bungalow with the modest scale of the cottage, also applying the traditional English architectural motifs it had become accustomed to. This consolidated approach signals the firm’s mature phase in the stylistic motifs of its domestic designs, which become highly refined from this point. The first domestic design that exhibits this sophistication was commissioned in

⁷⁹ Russell had recently returned from a trip to Great Britain and Europe and may have admired the medieval architecture there. *The Press*, 21 April 1910, p. 7.

⁸⁰ Davey, pp. 186-187.

1910 by Harman's brother, Thomas De Renzy Harman, founder of the law firm Maude and Harman. 'Crohane' was built at 101 Fendalton Road and remained in Harman family ownership until 1946.⁸¹ A variety of compositions form each elevation with the front and northern elevation comprising a gabled wing, a verandah sheltered under a steep catslide roof and a dormer window (fig. 150). The western elevation has a bay window, balcony and a small verandah enclosed by a wide gable (fig. 151-152). At the south, the wash house projects out and an overhanging roof extends down over the second storey windows. Plain vertical half-timbering decorates the northern and western gables, while the exterior is finished in whitewashed roughcast. The varying materials and textures of the façade furnishes Harman's home with a textured and artistic appearance that is characteristic of Arts and Crafts homes.

Crohane's compactness is another distinguishing feature, even more so as the smaller scale was an offshoot from both Collins and Harman's English Domestic Revival and bungalow designs. All the traits of these earlier designs are successfully unified in this house; the irregular composition, prominent roof forms and half-timbered motifs all depict a strong sense of the traditional English country cottage. Its compressed composition was progressively utilised by architects around the country, and it had already made its appearance in Christchurch at the International Exhibition. Seager and his then partner Cecil Wood, submitted designs for worker's homes as part of a scheme for the government's 1905 Worker's Dwellings Act. One of their successful entries was constructed on the Exhibition grounds, named 'Cottage No. 1' (pl. 49). Like the Harman house, it presents a high gabled portion beside a steep catslide roof that terminates over the entrance porch. A side elevation is also dominated by a wide-

⁸¹ Interview with Peter Harman, 4 May 2013.

spanning gable and vertical boards clad this upper storey, while the lower is weather-boarded.⁸² Another potential source for the Harman design is a 1906 clipping of an anonymous house design from *The Building News* in the firm's archives, which highlights the attractiveness of varied external compositions in creating a picturesque effect for a modest building (pl. 51).⁸³

The internal layout of Crohane is extremely similar to the plan of Richard Harman's house, as the placement of rooms is almost the same in both homes, excepting a few modern innovations. A serving hatch has replaced the servery, allowing meals to be passed immediately from the kitchen into the dining room, and built-in furniture was later added to the dining and drawing rooms. Rather than Gothic-inspired motifs, the kauri arch of the hall contains diamond and heart patterns and wave-shaped braces. The house was ideal for Thomas Harman who as a professional and prominent figure in the Christchurch's social, sports and ecclesiastical scenes, could live in a house that not only expressed his social stature, but also fulfilled his requirements for a home located at a respectable distance from the city on an arterial route. Harman owned an adjoining section that had an orchard and a lawn tennis court.⁸⁴ His Arts and Crafts home confidently and effectively combines the aesthetic of the bungalow with the traditional features associated with small homes of the English countryside. This

⁸² Shaw, 'Supreme in all its Towered Majesty,' p. 47. Barbara Fill, *Seddon's State Houses: The Workers' Dwellings Act 1905 & The Heretaunga Settlement*, Wellington, Wellington Regional Committee, New Zealand Historic Places Trust, 1984, p. 11.

⁸³ 'A Golf-Link Keeper's Cottage' by 'Wolf', placed fourth in the magazine's competition. *The Building News*, 23 March 1906, unpaginated clipping, Box 85, MB 1418.

⁸⁴ T. D. Harman represented Canterbury in cricket, football, athletics and rugby. His eldest son was architect R. S. D. Harman (1896 – 1953). By the mid-1920s the verandah had been filled in with a bay window. The property was subdivided in 1951. Today, the house still stands despite being due for demolition after the February 2011 earthquakes damaged the chimneys and the foundations. Penney, p. 71. Architectural drawing for T. D. Harman, Esq., House at Fendalton, plans, elevations and sections (1910), Item 158890, Container 2.2.1, MB 1418.

unpretentious design is an appropriate response to Harman's position as a well-to-do figure in Christchurch society.

A similar design was built in 1910 for Akaroa businessman Thomas Edward Taylor at 1 Rue Benoit.⁸⁵ This house presents the same external arrangement as Crohane. The ground floor walls are clad in weatherboards, the first floor has a board and batten exterior (also present in Seager and Wood's design), and the gables are shingled (fig. 153). Collins and Harman's mix of diverse materials echoes Baillie Scott's 'Five Gables' (1897, pl. 41) in Cambridge. This "small country house," he claimed in *The Studio*, successfully utilises its "modes of construction" to convey a warm and comfortable domestic environment that was attainable by people of lesser means. "Warm-toned brickwork and tiles and broad spaces of white rough-cast with half timberwork are the materials employed."⁸⁶ A 1912 design also by Collins and Harman adopts this format for John Milliken at Springfield. Since the house is a homestead it is more spread out, but it has the same assortment of materials and forms as the Taylor house (fig. 154).⁸⁷ The Crohane design quickly proved to be easily adaptable for a variety of clients, paving the way for a new kind of house that effectively expressed refinement, simplicity and charm.

⁸⁵ Taylor owned a furniture warehouse in Akaroa. The house is now a bed and breakfast establishment. Akaroa Civic Trust Website, URL: www.akaroacivictrust.co.nz/fastpage/fpengine.php/link/1/templateid/27/tempidx/6/menuid/1, accessed 25 May 2013.

⁸⁶ M. H. Baillie Scott, *The Studio*, Vol. 12, December 1897, pp. 167-172, 177.

⁸⁷ The plan of the Milliken house reflects the looser organisation of external forms, but maintains the principal rooms centring on an inner hall. One difference in its embellishment lies in the curving brackets along the top of the verandahs and balconies that suggest Art Nouveau influences. Architectural drawings for T. E. Taylor, Esq., Akaroa, plans, elevations and section (1910), Item 158904; John Milliken, Esq., Springfield, plans, elevations and section (1912), Item 158917, both from Container 2.2.1, MB 1418.

In 1911 a new home that took the cottage form a step further was built for J. J. on the corner of Park Terrace and Kilmore Street.⁸⁸ A steep roof dominates this design as it sweeps low on two elevations, enclosing the entire second storey (fig. 155). Dormers appear on these northern and southern elevations and shaped brackets line the overhanging eaves. Balconies emerge on the northern and western elevations and at the rear the utility wing projects away to the southeast under a lean-to roof.

Whitewashed roughcast walls project a distinctly English image that was in keeping with the Garden City aesthetic at Letchworth. A clipping from *The Building News* of two Letchworth cottages depict a lowered roofline and bands of latticed casements (pl. 52) that have been repeated in Collins' new home.⁸⁹ While the Garden City movement is not a factor in this design, the house relates to its idyllic atmosphere with its compact size and simplified exterior. Also influenced by Parker and Unwin, builders of weekend homes in Britain adopted the same idiom to satisfy the growing trend of second homes that could be used as weekend or holiday accommodation. The external composition and shape of Collins' house appears in "A design for a cottage in the country," published in *The Studio* in 1904.⁹⁰ In New Zealand the simplified and usually picturesque cottage-bungalow appropriated the appearance of British examples but was used as a primary residence by professionals in the early 1910s.

Ultimately, Collins' Park Terrace home is a two-storeyed bungalow. A simplified flow of movement is evident from the small entrance hall which also serves as the only circulation space. A sink in the kitchen and the presence of two water closets

⁸⁸ This house replaced the one built by Hon. William Montgomery in 1871. Clark, *Rolleston Avenue and Park Terrace*, p. 45.

⁸⁹ Although the architectural drawing depicts a corrugated iron roof, Clark says the house had Marseilles roof tiles. The Letchworth design was by Geoffrey Lucas. Clark, *Rolleston Avenue and Park Terrace*, p. 46. *The Building News*, 30 June 1905, unpaginated clipping, Box 85, MB 1418.

⁹⁰ Design by 'Heather,' 'Week-end Cottages: Designs Sent in for a Competition,' *The Studio*, Vol. 31, No. 131, 1904, p. 332.

inside the main part of the house indicate the improvement of amenities for domestic properties within the central city. These modernised features reflect the growing focus on efficiency and freedom within the New Zealand home. The serving hatch in the dining room and kitchen wall also shows that families without servants, like the Collins family, could save time and energy by accessing rooms with greater ease, an improvement that the women of the household were especially likely to benefit from.⁹¹ A small garage was also built, reflecting Collins' increased wealth and leisure time in owning an automobile. His home in an exclusive residential area shows that he had gained some level of an elite status, though the relatively understated appearance of his house points to a contented and comfortable lifestyle.⁹²

Collins and Harman's exploration of the bungalow reached its culmination in two more commissions for Dr Finch. In June 1911 the firm built a bridge for his Shirley property on Banks Avenue and in October it designed a garage and a three-roomed cottage (fig. 156). A year later it was employed in designing additions to the cottage, incorporating it into a substantial two-storeyed house for Finch (fig. 157).⁹³ This exuberant Arts and Crafts home develops the forms of the cottage Collins and Harman designed for him in 1905. Its asymmetrical form is enhanced by the almost random jutting out of the steeply pitched roof and the eaves that extend low to the

⁹¹ Before 1881, women in the domestic workforce accounted for more than half of all women employed in New Zealand. By 1911 the amount had dropped to less than a quarter. Macdonald, 'Strangers at the Hearth,' p. 52.

⁹² In 1914 the Collins family rented the house to Henry S. Richards. His son William Stanley Richards bought the house in 1919. In 1937 J. G. extended the drawing room out to the north for Richards, including a Georgian-style fanlight window on the west end of this addition. A drawing of the house illustrated in Clark's book about Park Terrace depicts another external porch that was also added at the main entrance. Clark, *Rolleston Avenue and Park Terrace*, pp. 44, 46; Dorothee Pauli, 'Domestic Architecture: Park Terrace and Rolleston Avenue,' *A Century of Architectural Drawing: Works from the Armson-Collins Collection*, exh. cat., pp. 5, 7. Architectural drawing for J. J. Collins, House, Park Terrace, Esq., plans, elevations and sections (1911), Item 158920, Container 2.2.1, folder, MB 1418. See also the architectural drawing for W. S. Richards, plan, elevation and details (undated), Item 158919, Container 2.2.1, MB 1418.

⁹³ The house does not appear to have survived the 2011 earthquakes, although the garage and its washing floor remain at 38 Banks Avenue.

ground. An array of gables makes the composition still more complex as they vary in pitch and size. The chimneys help to balance the composition as they are positioned on external walls. Flat-roofed dormer windows project from the upper storey, and the external embellishment is limited to roughcast walls and half-timbered motifs in the gables, which can be linked to the curving braces found in the gables of the cottage. The firm have undertaken the additions in complete harmony with the original source, relying on the cottage (and the garage) to generate a continuation of the earlier design on a larger scale.

Drawing from the character and form of pre-existing structures was a key principle of the Arts and Crafts movement. Creating harmony between cumulative buildings supplemented the picturesque scene overlooking Dudley Creek. While Finch's new home clearly relates to the previous cottages Collins and Harman designed for him, it also establishes links with houses such as the 1907 Pratt and Crohane designs. Like these houses, the Finch home utilises gables in exaggerated and jutting arrangements that increase the image of a rambling, evolving structure. J. G., who was probably the architect, painted a watercolour of this house after its completion (fig. 158), displaying the picturesque atmosphere achieved by its rambling forms and diverse materials. In plan, the house reflects the growing freedom of movement within the home, with a broad doorway between the drawing and dining rooms. Both of these connect with an adjoining conservatory and loggia on the north to accommodate an enhanced experience of the outdoors.⁹⁴ Finch's home signifies the height of Collins

⁹⁴ In the original cottage portion what was previously a living room is now the den, and although there is no internal access through the house, a hatch to the adjoining servery is built into the wall. Architectural drawings for Dr H. E. Finch, Cottage & Garage, Shirley, plans, elevations and sections (1911), Item 158896; and Dr Finch, House at Shirley, plans, elevations and sections (1912), Item 30570, both from Container 2.2.1, MB 1418.

and Harman's recent exploration of British Arts and Crafts domestic architecture and the maturity of its own architectural vernacular.

A small cottage-bungalow the firm designed in 1913 also presents links with Finch's 1911 cottage and 1912 house. Roderick O'Brian Lindsay was the client for this home, built at 57 Idris Road.⁹⁵ The reduced scale of this house and the same irregular variety of forms on each elevation aligns itself more to Finch's 1905 cottage, but the curvilinear half-timbering in the apex of each gable at the Lindsay home is the same as the 1911 Finch cottage (fig. 159). Due to its compact size the house attempts a simplified modern plan by compressing the size of each room. The conventional names of the principal rooms have also changed as a "den" is included and a sitting room replaces the drawing room. This space gives access to the verandah and communicates through an archway to the "dining-alcove." Redundant space upstairs has been eliminated as the rooms are organised off a small landing.⁹⁶ To a degree Collins and Harman have achieved a greater refinement of its earlier cottage and bungalow designs here, mingling efficient planning with the character of a rural English cottage.

The majority of commissions undertaken from the mid-1900s indicate a stronger awareness and more complete implementation of Arts and Crafts principles in the firm's domestic practice. Although Collins and Harman had not always been entirely faithful to the movement's ideas, these commissions highlight the firm's ability to cater to the fashionable trends of the time, designing small and large residences, while also instilling a clear sense of artistic taste in each design. The English domestic ideal

⁹⁵ *The Press*, 29 January 1920, p. 10.

⁹⁶ Architectural drawing for R. O. Lindsay, Esq., Idris Road, plans, elevations and section (1913), Item 33015, Container 2.2.2, MB 1418.

conveyed to the public at the International Exhibition strongly influenced the domestic work of Collins and Harman, who adopted these romantic vernacular forms of the English countryside and adapted them to reflect their clients' needs. Overall this reflects a renewed interest in the customs and architecture of Great Britain, one contemporary noting that even the children of the settlers were taking notice of the "historic land where such quaint scenes still survive."⁹⁷

Rural Commissions

From the late 1900s Collins and Harman experienced a considerable decline in the number of rural commissions it received, as fewer large-scale landowners required new homesteads. The lifestyle of Canterbury pastoralists was gradually scaled-back in an effort to make their estates more manageable, while also retaining their wealth and a high level of comfort in their homes. Some subdivided their estates and small farms were created requiring new homes,⁹⁸ while others merely desired to install improved facilities and update the style of their homes.⁹⁹

The heightened awareness of art in relation to the home did not escape rural homeowners. One key example designed by Collins and Harman is 'Ahuriri' near Tai Tapu, built for Richard May Downes Morten in 1908.¹⁰⁰ Although this house lacks the rambling forms that distinguished the firm's Christchurch residences of the same period, it is organised asymmetrically, the walls are finished in roughcast and the

⁹⁷ *The Press*, 17 November 1906, p. 8.

⁹⁸ Tom Brooking, 'Economic Transformation,' Oliver and Williams, eds., *The Oxford History of New Zealand*, pp. 229-230.

⁹⁹ In one example the firm designed additions to Hugh Buchanan's 1890 homestead at Kinloch, updating its façade with Tudor-inspired half-timbering (figs. 170-171). Architectural drawings for J. Buchanan, House at Little River, elevations, section and details (1912), Items 158911, 158914, 158916, Container 2.2.1, MB 1418.

¹⁰⁰ Richard Morten took over management of his father's (Richard May Morten) farm in 1904. In 1949 the upper floor was removed by its next owner, Peter Graham of the well-known construction company P. Graham & Son. Ogilvie, *Port Hills*, p. 297.

gables have stylised half-timbering (fig. 160). Exposed rafters in the eaves and concrete arches also link Ahuriri to recent designs such as the Button house, rather than the early 1900s English Domestic Revival homesteads.¹⁰¹ Ahuriri also represents the Arts and Crafts concept of collaborative and unified design as two Scottish artisans were hired to lay the mosaic floor in the grand entrance hall, while the moldings are thought to have been carved by notable local sculptor Frederick Gurnsey.¹⁰² The gardens and grounds were landscaped by John Frank Ridder, a foreman in Alfred Buxton's sought-after landscaping business.¹⁰³

A closely related design was made for the vicarage of St. John's Anglican Church at Hororata only months later. Despite its restrained form, the upper floor presents a sophisticated pattern of curvilinear half-timbering that is evocative of Art Nouveau design (figs. 161-162). Similar stylised lines are repeated in the brackets of the verandah, the hood over the study window and the entrance porch's Gothic ogee arch.¹⁰⁴ With this refreshed focus on English Arts and Crafts forms, both designs displayed an up-to-date appearance that was well-suited to their roles as rural residences.

¹⁰¹ No architectural drawings for Ahuriri survive in the Armson-Collins Collection, however a photograph of the building after the completion of its landscaping appears in Rupert Tipples' book on Alfred Buxton and his landscaping business, see Fig. 160. Rupert Tipples, *Colonial Landscape Gardener: Alfred Buxton of Christchurch, New Zealand, 1872-1950*, Lincoln, Canterbury, Lincoln College, 1989.

¹⁰² In Ogilvie's book the claim is made for Gurnsey's (1868 – 1953) work here. Before he arrived in Canterbury in 1907 to teach at the School of Art, Gurnsey's past experience in carvings for domestic properties (Surrey House in Norwich [1905-1906] is one example) make it likely that he carried out work at Ahuriri. Ogilvie, *Port Hills*, p. 297. Mark Stocker and Anna Crighton, *Angels and Roses: The Art of Frederick George Gurnsey*, Christchurch, Canterbury University Press, 1997, p. 18.

¹⁰³ Tipples, p. 49. Ogilvie, *The Port Hills*, p. 297.

¹⁰⁴ The vicarage was built with funds from the bequest of Sir John Hall to the parish. In the September 2010 earthquake the chimneys collapsed and further damage was sustained in the February 2011 quakes. The building's demolition was completed in November 2011. Vicarage at Hororata, plans, elevations, sections and details (1908), Item 160109, Container 2.1.3, MB 1418; Specifications for Vicarage at Hororata for the executors of the late Sir John Hall, Box 97, MB 1418.

An unusual design Collins and Harman undertook for Morten's brother in 1910 shows that the firm was prepared to explore a different compositional form in its work. The commission was to replace their father's 1863 homestead in Hornby, called 'Stoneycroft'.¹⁰⁵ Its rectangular form is symmetrical with double-brick walls which are exposed on the ground floor, while the upper is finished in roughcast (figs. 168-169). A large hipped iron roof with low eaves and a substantial "loggia" acting as the entrance porch conveys a sense of balance and grandeur, although effectively the house looks like an enlarged bungalow (fig. 165). A close source for this design exists in the firm's archives. A clipping taken from *The Building News* in 1906 illustrates 'Watch Hill' house in Cumberland designed by Scottish architect Thomas Taylor Scott (pl. 53). Like the Morten design, the house has a large hipped roof with exposed rafters in the eaves and a verandah doubling as a balcony at the front, flanked by box windows.¹⁰⁶ While the broad lines of Stoneycroft differ significantly from its other designs, Collins and Harman drew from a British Arts and Crafts source and adapted it to suit the character of local homes in Christchurch. Furthermore, local stone from the Mortens' quarry formed the window lintels at Stoneycroft and may be linked to Arts and Crafts ideals of implementing materials that were of a local character.¹⁰⁷

¹⁰⁵ Stoneycroft was owned by Richard May Morten from 1874 until his death in 1909. Both the Morten brothers were keen automobile enthusiasts. Arthur was president of the Canterbury Automobile Association in 1907 and a large motor shed was also designed at Stoneycroft. The house was bought by the government in 1919 to be used as an out-patient residence and is now privately owned. The house still stands at 79 Carmen Road. MacDonald, 'Canterbury Biographies,' M652. Penney, p. 169; Ian McBride, *The Paparua County: A Concise History*, Christchurch, Canterbury Public Library, 1990, p. 22.

¹⁰⁶ Scott (A.R.I.B.A.) was then practising in Carlisle. Watch Hill was designed for a Dr MacLaren. The clipping of Watch Hill, perspective, interior perspective and plans, comes from the 13 April 1906 edition of *The Building News*, Box 85, MB 1418.

¹⁰⁷ Specifications for Arthur Morten Esq., of Hornby, Box 97, MB 1418. Architectural drawings for A. Morten, Esq., House at Hornby, plans, elevations, sections, motor house and details (1910), Items 158891-158894, Container 2.2.1, MB 1418.

A house that also utilises locally produced materials is ‘Kirkstyle,’ designed for John Deans III in 1909 near Homebush. The Deans’ Glentunnel brickworks again provided the materials for this building, including Dutch bricks for the fireplaces and pipes for its sewerage.¹⁰⁸ Kirkstyle is essentially a two-storeyed bungalow with a deep roof, exposed rafters in the eaves and white roughcast finish (fig. 173). Its form bears a strong resemblance to John Henry Ensor’s ‘Rydal Downs’ residence at Mount Thomas (fig. 174), also designed by Collins and Harman in the same month. Both homes have an asymmetrical composition, half-timbered gables and a sweeping roof that extends low over the ground floor walls.¹⁰⁹ Kirkstyle has more of a traditional layout compared to Rydal Downs with a clear area designated for the servants’ use (fig. 172), while the latter has more freedom in the plan with double doors to the drawing room and expansive rooms (fig. 175). Both homes reflect the modest appearance that pastoralists increasingly preferred, trimming back their ostentation while maintaining a sense of distinction.

Kirkstyle was the result of the subdivision of Homebush in 1906, which had also formed Marion Deans’ property ‘Rowallan,’ and William Deans’ property at ‘Sandown.’ William leased his block to Frederick James Savill who built the current homestead there in 1906 (fig. 181),¹¹⁰ while Marion and her husband Captain Francis Harris commissioned Collins and Harman to design their Rowallan home in 1911

¹⁰⁸ Specifications for Residence on Homebush Estate, John Deans Esq., Box 97, MB 1418.

¹⁰⁹ Rydal Downs is clad in weatherboards rather than roughcast. Collins and Harman were also the architects of choice for the Ensors, building the Mt. Grey homestead in 1889 for Charles Ensor and ‘Garrymere’ in Okuku (1929) for J. W. Ensor, a son of John Henry; the latter was designed in a bungalow-cottage style. G. C. Sweely, ‘An Architectural History of the Early Ashley County,’ B.A.(Hons) Research Paper in Art History, University of Canterbury, 1988, pp. 2, 17. Architectural drawings for John Deans, Esq., Residence at Homebush [Kirkstyle], plans, elevations and section (1909), Item 160072; J. Ensor, Esq., House at Mount Thomas, plans, elevations and sections (1909), Item 160079, both from Container 2.1.3, MB 1418.

¹¹⁰ Ogilvie, *Pioneers of the Plains*, pp. 191, 195-196.

(figs. 177-178).¹¹¹ Both homes are similarly organised with a reduction of irregular forms like porches and gables compared to Kirkstyle, although they each have the half-timbered motifs that link them to ‘the big house’ at Homebush. Low-pitched roofs and a roughcast exterior convey restraint, yet their substantial scale projects a dignity in keeping with their social standing. In plan, each house is organised around a central hall. Both homes contain customary planning conventions (figs. 176, 179), yet externally they project a less formal atmosphere compared to earlier homesteads. Like the firm’s series of designs for the Rhodes family in the nineteenth-century, these homes all in the vicinity of Homebush visually relate to each other and form a distinctive vernacular, clearly reflecting the status of their occupants.¹¹²

An unusual house that Collins and Harman designed in 1907 demonstrates a more traditional approach in the firm’s oeuvre at this time. Mary Rutherford commissioned a new house for her ‘Brackendale’ property near the Rakaia Gorge. Organised in a sprawling arrangement of forms that extend from a central block, the house is single-storeyed with a series of hipped roof forms (figs. 182-185). The façade of the main block is symmetrical with a set of fretted tripartite gables and a continuous verandah along its eastern elevation, through which entry is gained. Elements of the villa appear at Brackendale with high walls, a lack of overhanging eaves, a separate roof for the verandah and several sash windows along the principal elevations. With qualities of the villa and timber Gothic details that were popular in the nineteenth century,

¹¹¹ Collins and Harman also completed designs for stables, a whare and a bridge for Captain Harris in 1911. Register of Commissions, 1911. Rowallan has since been extended on the north and south elevations, with an addition on the eastern elevation.

¹¹² Architectural drawings for F. J. Saville [sic], Esq., Waddington, plans, elevations, sections and details (1906), Items 160121, 160117; Captain Harris, House at Homebush, plans, elevations and section (1911), Item 158901, both from Container 2.2.1, MB 1418.

Brackendale's strict formality presents a great contrast to its counterparts designed in the same year.¹¹³

In plan the house is laid out in an unusual layout U-shape. All the bedrooms and reception rooms are in the central block and open onto a narrow passageway that extends the entire length of the building.¹¹⁴ Two wings project at each end of this block: the southern wing comprises the service area and the northern wing contains additional bedrooms. Further peculiarity is demonstrated in the enclosed entrance hall, which is treated as a separate room. Casement windows and a fireplace are included here and the room gives the only access to the neighbouring drawing room. A distinct separation of the service wing away from the rest of the house suggests that Mary desired a continuation of the Victorian household's social hierarchy. The central passage appears to be no more than a space that stiffly maintains boundaries between each part of the house.¹¹⁵ This strong emphasis on a traditional lifestyle is unusual for the late 1900s and reveals the deep-set notions of propriety that Mary Rutherford held for herself and her family.¹¹⁶ Although the Rutherford commission appears to be an anomaly in Collins and Harman's oeuvre due to the increasing influence of the Arts and Crafts movement, it also reinforces the fact that the firm generated designs according to the wishes of its clients regardless of current fashionable modes.

¹¹³ A house the firm designed in 1910 for Peter McFarlane at Woodgrove also has sashes and a prominent gable, although the house has more of a bungalow character (fig. 186) compared to the traditional approach at Brackendale. Architectural drawing for Mr P. McFarlane, House at Woodgrove, N. C., plan, elevations and section (1910), Item 158909, Container 2.2.1, MB 1418.

¹¹⁴ Earlier Collins and Harman designs that have a similar sprawling layout are the homes of Norton Francis at Waimate and Frederic de Carteret Malet at Clearwell, near Ashburton, both designed in 1896, although the latter commission was designed as an addition and was demolished in 2011.

¹¹⁵ Large nine-light windows are at both ends of this long central passage.

¹¹⁶ Brackendale suffered damage in both the 2010 and 2011 earthquakes. It is located on Leaches Road, Hororata. Architectural drawings for Mrs George Rutherford's House at Rakaia, plans, elevations, sections and details (1907), Items 160126, 160127, Container 2.1.3, MB 1418.

Brackendale's somewhat outdated appearance displays the increasing variety in design that characterised Collins and Harman's output during this period and thereby the non-linear approach it was compelled to take. An artistically-focussed lifestyle dominated these commissions as the firm's clients desired to reproduce the sights at the International Exhibition for themselves. The high number of Collins and Harman's domestic commissions in 1907 and 1908 suggest that New Zealand architects benefited significantly from the Exhibition. Many clients chose homes that followed the Exhibition's preference for traditional English domestic forms and strong connotations of idealised rural life. "Such seems to be the state of colonial feeling on art and craft: to see is to want and then strive for the acquisition," was *The Press*' verdict.¹¹⁷ From professionals to pastoralists, a significant proportion of well-to-do Cantabrians clearly felt that the adoption of an English identity was desirable in the formation of their own selfhood.

¹¹⁷ Quoted from Calhoun, p. 118.

Chapter Four: Domestic Upheaval, 1914 – 1927

*“A cottage is a little house in the country but a Bungalow is a little country house.”*¹

*“Christchurch is proud of its cathedrals and its public squares, but prouder still of the homes of its people – modern, artistic, hygienic and set in the midst of gardens.”*²

Initiated by the First World War, New Zealand experienced great socio-political transformations that irrevocably impacted its domestic environment. Over 100,000 New Zealanders served overseas during this conflict, leaving significant voids in many areas of New Zealand society. Families struggled to “make-do” in the absence of their male breadwinners and in Canterbury this was felt strongly as nearly 24,000 men enlisted, diverting workers away from the building industry. This shortage of labour and war-time restrictions added to the slump of available work for architects, some of whom joined their clientele in the casualty lists. In 1917 the NZIA calculated that 22% of its members were “bearing their share of the heat and burden,” compared to 11% of the previous year.³ Some architects who survived the war decided to make use of the opportunities to study in Europe, several chose to remain there permanently. With a reduced number of young architects, designers and craftsmen, the careers of their older and more established counterparts were consequently lengthened.⁴

¹ Briggs, p. vii.

² Canterbury Progress League, *Canterbury: New Zealand*, Christchurch, Canterbury Progress League, 1921, unpaginated (third page).

³ See Gwen Parsons’ thesis for the shortage of skilled workers in New Zealand. Gwen A. Parsons, “‘The Many Derelicts of the War’? Repatriation and Great War Veterans in Dunedin and Ashburton, 1918 to 1928,” PhD Thesis in History, University of Otago, 2008, pp. 46-47. *Otago Daily Times*, 13 November 1917, p. 6; see also *The Press*, 5 January 1918, p. 9; *Feilding Star*, 8 January 1918, p. 2. Rice, p. 74.

⁴ Douglas Lloyd-Jenkins, *At Home: A Century of New Zealand Design*, Auckland, Godwit, 2004, p. 44; Christine McCarthy, ‘Introduction,’ Christine McCarthy, ed., “*Good Architecture should not be a plaything*,” *New Zealand Architecture in the 1920s, A One Day Symposium*, conference proceedings of the paper presented at the Centre for Building Performance Research, Victoria University of Wellington, 2 December 2011, pp. 6-8; Erik Olssen, ‘Towards a New Society,’ Oliver and Williams, eds., *The Oxford History of New Zealand*, p. 272.

Collins and Harman's office escaped relatively intact as draughtsman Ernest Anderson was apparently the only staff member to enlist. Although a distinct scarcity of domestic commissions is apparent in the firm's Register of Commissions during the war years, the firm was able to rely on the high value of commercial and institutional contracts to see them through to a more prosperous economic climate.⁵ One notable commission was the firm's Gothic-inspired design of the Dominion Farmer's Institute in Wellington (1917-1920). Prominently situated on the corner of Featherston and Ballance Streets, this building became the firm's North Island base in 1919 when Joseph Fearis Munnings (1879 – 1937) was taken on as a partner, running the firm's Wellington branch office for three years.⁶ Other changes within Collins and Harman saw the recruitment of additional staff members. Frank C. Harris, Jack C. Hollis and Edgar Ernest West worked as draughtsmen while they completed their architectural studies at the School of Art, which like most institutions was affected by a lack of numbers.⁷ J. G. Collins' signature appeared more frequently on drawings as his father gradually reduced his workload and retired on 17 August 1921, fifty years to the day after he had joined Armson in 1871.⁸

Despite the heavy human cost, the war helped to strengthen Empire loyalties instead of severing them and this confidence in the British Empire was expressed in new

⁵ See Graph 2. One exception that emphasises the importance of the firm's domestic work is in 1919 when eleven domestic commissions were carried out, which were in total more valuable than the nine non-domestic commissions completed in the same year. Staff members Anderson and Frank C. Harris were both nephews of Harman. Anderson left for England in 1917, returning to Christchurch and practicing architecture on his own in the 1920s. Former staff member Frederic Norman Marchant was killed in Egypt in 1916. *Otago Daily Times*, 13 November 1917, p. 6. Auckland War Memorial Museum, Cenotaph Database Website, accessed 8 January 2013.

⁶ While he was a partner, Munnings' office was in the Dominion Farmers' Institute building. *Evening Post*, 8 November 1919, p. 8.

⁷ Harris attended the School in 1914, Hollis from 1917 and West in 1919. Harris and West are mentioned in the School's archives as working with Collins and Harman while attending classes. McEwan, 'Learning by Example,' p. 7. 'Evening Class Register,' and 'Scholarships and Staff,' Item 71897, Archive ID 1, Container 1, both from Canterbury College School of Art Archives, MB 2114.

⁸ *Home and Building*, 1 August 1953, p. 39.

buildings.⁹ With a ready supply of labour and materials impeded by the war, the question of housing was raised again in greater urgency by 1918 as Defence personnel began to return home. Resettlement schemes for servicemen were introduced by the Massey government to some avail until 1921 when a brief depression ensued. Complaints that high quality homes were lacking also continued into the 1920s and were partly blamed on labour shortages. Simultaneously, New Zealand's home ownership numbers experienced a high as around 50% of earning householders owned their houses in 1926, compared to 36% in 1916.¹⁰ The pleasure engendered by home ownership had an impact on the domestic output of architects and builders. In a 1922 article entitled 'Homes' this sense of pride was expressed in the labour periodical *The Maoriland Worker*:

I wonder if we ever remember that we are putting little bits of our own identity into these Homes of ours.... For it is absolutely true, that houses and rooms Do acquire some Aura or atmosphere from those who inhabit them.... What a fascination there is in a New house – a house that is Ours, even if it is only a two roomed whare, just made for us, and for nobody else....¹¹

The Bungalow Develops

The First World War finally devastated the formal Edwardian lifestyle associated with the bay villa. A clear contrast to the stiff houses of earlier decades was offered by the bungalow's modest appearance, and the associated relaxed lifestyle became widely accepted as it appealed to a new generation of prospective clients who had been

⁹ Roberto Rabel, 'New Zealand's Wars,' Oliver and Williams, eds., *The Oxford History of New Zealand*, pp. 254-255.

¹⁰ Miles Fairburn, 'The Farmers Take Over,' *The Oxford Illustrated History of New Zealand*, Keith Sinclair, ed., Auckland, Oxford University Press, 1996, pp. 205-206.

¹¹ *Maoriland Worker*, 20 December 1922, p. 12, cited in *Ibid.*, p. 208.

“force-fed on the formality and ornamentation of the Victorian period.”¹² With the opening of Lake Coleridge in 1911 many homes were supplied with electricity for light, although gas remained as a predominantly used source of energy until the late 1920s.¹³ By the end of the war the bungalow led the popular housing market, although transitional homes remained a common sight. Initially, bungalow features were added onto existing villas, while new bungalows retained villa characteristics.¹⁴

Homes designed by Collins and Harman between 1914 and 1927 exhibit this development. Generally their exteriors favoured bungalow forms of low roofs, overhanging eaves, exposed rafters and a reduction of external ornamentation. The house designed for Edward Walter Amos in Sydenham (1914, fig. 187) integrates these features with a low-pitched roof and a tapering squat brick chimney.¹⁵ A post-war example built in Amberley for T. Chamberlain in 1927 presents a more complex arrangement with a series of projecting forms (fig. 188). In addition to the weatherboarded walls and shingled gables of the exterior, both designs feature bay and box windows that have flat roofs just below the main roofline, rather than pitched roofs. Verandahs and porches were also rectilinear, accentuating the horizontal form of the building while also providing continuity with the functions these spaces performed in the bay villa of introducing more light inside and breaking up an otherwise monotonous exterior.

¹² Salmond, p. 185.

¹³ In 1923, there were 15,260 consumers of electricity in Christchurch, which increased to 23,831 in 1927 (non-domestic consumer figures). Christchurch City Council, *Public Activities in Christchurch: Official Record of the Work of the City Council, North Canterbury Hospital Board, Lyttelton Harbour Board, Drainage Board, Tramway Board, Domains Board and Fire Board, 1925-1927*, Christchurch, Christchurch City Council, 1927. Salmond, pp. 206-207.

¹⁴ Ashford, pp. 20-21.

¹⁵ Amos was the Canterbury College caretaker. He had retired by 1919. New Zealand Electoral Roll, 1919.

Transitional qualities become more apparent within these homes. The villa layout of the central passage was ultimately preserved but with a few differences. The Amos house has a straight passage that extends the full length of the building and the entrance hall, though wider than the passage beyond an archway, has been condensed into a smaller size. In contrast the Chamberlain house demonstrates greater freedom in its plan with a shorter central passage, the kitchen that opens directly into the dining room, and a sleeping porch that is accessible from each of the four bedrooms.¹⁶ A villa at 78 Bristol Street in St Albans was modified into a bungalow for J. J. Collins around 1927 and displays a similar attempt to alter the central passage, which is diverted by the jutting arrangement of rooms (fig. 189). The verandah is along the building's side and although the house is externally bungalow-like, its transitional nature is also made clear with numerous sash windows.¹⁷

Collins and Harman continued to base commissions on the successful models of previous designs. The firm's version of the English Cottage bungalow established by J. J.'s 1911 Park Terrace residence continued to attract clients who desired a less formal mode of living and in particular, those who were of an artistic background. In 1914 the firm secured a commission from artists Richard and Elizabeth Wallwork to design their new home on Gracefield Avenue. The Wallworks emigrated from England in 1911 after Richard was appointed Life Master at the School of Art. He became a council member of the CSA where he probably met J. G. and J. J.; the

¹⁶ Architectural drawings for E. W. Amos, Esq., Sydenham, plan, elevations and sections (1914), Item 159752; Mr T. Chamberlain, Amberley, plan, elevations and section (1927), Item 159815, both from Container 2.2.4, MB 1418.

¹⁷ In 1922 J. J. was living at 'Englefield,' a 1850s house currently situated at 230 Fitzgerald Avenue. A plan of a villa at 98 Bristol Street with his name on it suggests that he also resided here for a time, perhaps while alterations were made at 78 Bristol Street. Both of these homes still exist. The style of the 78 Bristol Street house architectural drawing indicates that it was made sometime during the late 1920s. *1922 Christchurch Telephone Phone Directory*. Architectural drawings for J. J. Collins, 78 Bristol St., St. Albans, plans, elevations, section and details (undated), Item 159809; Alterations to House, 98 Bristol St., plan (undated), Item 31199, Container 2.2.4, MB 1418.

former had become a member of the Society by 1910, and the latter was by now an honorary member.¹⁸

The Wallwork house has a similar appearance to J. J.'s Park Terrace home but with some modifications to suit the specific needs of the Wallworks. Since they were both practising artists a substantial working space and sufficient natural light was required. The Park Terrace Collins house as a model is effective as the studio, placed at the very front of the house, takes up the full width and height of the building (fig. 190). A nook-like space created by the fireplace is positioned against the south wall and its chimney is expressed externally in the centre of the gable of the façade, flanked by two tall casements. The studio was probably used to receive visitors as the dining room is too small to comfortably perform this function. Upstairs, the rooms are positioned efficiently as the staircase winds around a linen cupboard and the bathroom is tucked to the side of the bedroom. Like J. J.'s Park Terrace house, there are no projecting features (except the dormers) that deviate from the flush rectangular shape of the building.¹⁹ The house cost only £600 demonstrating the design's economy in size, construction, quality and easy adaptability.²⁰

J. J.'s Park Terrace house was also used as a model for the Riccarton-St James vicarage in 1916. No longer in existence, the vicarage was located on the corner of

¹⁸ David A. Armstrong, 'Wallwork, Richard – Biography', from the *Dictionary of New Zealand Biography*, Te Ara - the Encyclopedia of New Zealand, updated 1-Sep-10 URL: www.TeAra.govt.nz/en/biographies/4w3/1, accessed 8 January 2013; 'Canterbury Society of Arts, Thirtieth Annual Exhibition, March 17th, 1910,' exh. cat., pp. 4, 8.

¹⁹ The building still stands at 42 Gracefield Avenue with a few alterations, such as the replacement of the large casements at the front with smaller windows. Wallwork commissioned the firm again in 1928 to add a wing to the western side; a sketch of this exists on the drawing for the first commission. Following the Canterbury earthquakes, the top part of the chimney flue on the southern elevation was removed. Register of Commissions, 1928. Architectural drawing for R. Wallwork, Esq., Gracefield Street, plans, elevations and sections (1914), Item 159758, Container 2.2.2, MB 1418.

²⁰ Register of Commissions, 1914.

Rotherham and Peverel Streets. Its composition combined the gable, dormer and verandah arrangement present in the T. D. Harman and Taylor designs (1910) on the northern elevation of the vicarage, while the eastern and western elevations are dominated by expansive gables (fig. 194).²¹ These large gables extend their bargeboards beyond the corners of the walls, giving the impression that they are merely superimposed onto the building. Like each of its prototypes, the fenestration of the vicarage is texturally diverse with horizontal weatherboards, boarded and battened panels, bands of shingles and brick chimneys. The appreciation for surface materials, sweeping roof forms and a varied fenestration was a chief characteristic of the widespread English Cottage style in the early 1910s, although it had been used by the firm and its contemporaries for many years.²² A house designed by Seager for himself on Hackthorne Road (pl. 54) is similar to the vicarage in its formal arrangement and uses the same decorative fenestration.²³

That Collins and Harman continued to be influenced by Seager's characteristic efficient planning of internal space is also evident inside the vicarage. The plan is divided into quarters around a central hall, placing the study and kitchen at the rear and the drawing and dining rooms at the front (fig. 193). The water closet has been excluded to a separate shed, while the washhouse projects out from the kitchen as the conventional layout of rooms is maintained on a compact scale. A clear internal plan positively promotes the vicar and the church in its expression of modern housing standards, the exterior expressing the comfort and manageability of the bungalow

²¹ The vicarage was sold in 1923 and has since been replaced by town housing. Jean Ross, *Faith and Vision: A Short History of the Parish of Riccarton-St. James, 1906-1999*, Christchurch, Parish of Riccarton-St. James, 1999, pp. 4, 7.

²² Another house modelled on the Collins Park Terrace design was designed in 1916 for J. J.'s daughter Alice and her husband, Douglas Ernest Elderson Millar. This house is located at 20 Winchester Street, Merivale. Salmond, pp. 212-214. Register of Commissions, 1916; New Zealand Electoral Roll, 1919.

²³ *New Zealand Building Progress*, July 1915, p. 369.

house type.²⁴ Without reference to traditional ecclesiastical motifs, Collins and Harman have prevented the building from appearing outdated and out-of-touch from its community.

Another version of this house was built in Shirley for farmer William Robert Burnett in 1925.²⁵ This two-storey bungalow has a steeply pitched roof and gables of varying sizes on each elevation, with dormers and oriels dressed in slate tiles and shingles (fig. 195). Stylised brackets and vents in the gables suggest that this house is a more refined model along with Tuscan columns flanking the northern entrance. With this close attention to detail and its distinctive gables the Burnett design is almost a passing reference to the Shingle Style, freely combining a Classical vocabulary with a variety of geometric forms.²⁶ Like its forerunners the internal plan is nearly equally divisible into quarters. The ground floor is almost symmetrical and the first floor is organised in a cross-axial shape, leaving the corners free for the plunging roof. The well-defined geometry of the gables in conjunction with extensive shingling gives them an idiosyncratic appearance that was typical of the English Cottage type in Christchurch. Local architects such as the England Brothers, Cecil Wood and Seager also used expansive gables; a fitting example of the motif exists at the White house on Harakeke Street (pl. 55).²⁷ The effect is a carefully arranged mixture of forms and materials that work in an unrestrained harmony.

²⁴ Riccarton-St. James was a parochial district up until 1929. Ross, pp. 2, 5. Architectural drawings for The Vicarage, Lower Riccarton, plans, sections (1916), Item 159755, elevations, Items, 159754, 34108, Container 2.2.2.

²⁵ The house is situated at 24 New Brighton Road. New Zealand Electoral Roll, 1928.

²⁶ A closely related design was made for Ronald Fisher, circa mid-1920s (fig. 195). Architectural drawings for Mr W. R. Burnett, plans, elevations, sections and details (1925), Items 159797, 159798, Container 2.2.4; Residence for Ronald Fisher, Esq., St. Albans, elevations, plans and sections (undated), Item 160108, Container 2.1.3, MB 1418.

²⁷ The architect for 76 Harakeke Street is unknown, although McEwan has linked it to the Shingle Style residences in J. Cather Newsom's *Modern Homes of California* (1893), also illustrated in McEwan's thesis. McEwan, 'An "American Dream,"' p. 156.

A single-storey bungalow was designed by Collins and Harman in 1921 on the corner of Kauri and Rata Street. The client was returned serviceman John Thomas McGee who was married the following year.²⁸ His home reflects the transformations that occurred in the daily lives of New Zealanders in the aftermath of the war. Externally, the building is influenced by the Californian bungalow with its modest scale and minimalised roof forms which contribute a horizontal emphasis (fig. 197).²⁹ Its cladding is of timber board and batten: each batten is shaped into a triangular angle and functions as a simple exterior embellishment, while also suggesting an affinity of the structure with the nearby Riccarton Bush. Two verandahs lie on the northern and western elevations; the latter has a flat roof (fig. 198). The building's unpretentiousness is highlighted by the overhanging eaves and exposed rafters that help promote a modest and relaxed atmosphere.

The McGee home's unassuming entrances made a change from the decorously layered porches and dispelled the stiff atmosphere of the bay villa. Prior to the war, the practice of making formal social calls was in decline and affected the importance previously given to the front entrance. This was also precipitated by the lack of domestic servants and the dwindling practice of leaving calling-cards when visiting homes, thereby affecting the role of hall furniture.³⁰ Entrance halls were consequently smaller or they opened directly into the principal rooms of the house. At the McGee home both features are present as the northern entrance opens into the sitting room and the western door opens onto a modest hall (fig. 196). This American convention of entering straight into the living room was adopted in a few homes, but it was

²⁸ The home is located at 18 Kauri Street and is still in McGee family ownership. Auckland War Memorial Museum, Cenotaph Database Website, accessed 8 January 2013.

²⁹ Toomath, p. 162.

³⁰ Helen M. Leach, 'The European House and Garden in New Zealand: A Case for Parallel Development,' Brookes, ed., *At Home in New Zealand*, p. 81.

considered too drastic a change for many in the 1910s.³¹ The passages are brief and on the whole the plan maintains a forward-thinking sense of the relationship between spaces and their functions, as seen in the dining room which contains a serving hatch in the wall adjacent to the scullery. A sense of compactness in size and space is implied by the term “kitchenette” on the architectural drawing. Using the small scale of the building to their advantage, the architects have created a home that requires little daily maintenance and promotes a care-free lifestyle for the specific needs of their client.³²

In 1919 Joseph Munnings began work for Collins and Harman after his return from India on furlough as the government’s chief architect. The Wright house in Merivale Lane was one of Munnings’ few domestic designs for the firm, resulting in a wooden bungalow that was heavily influenced by Seager, his former teacher and partner.³³ The Wright house is a rectangular building with a dominant corrugated iron roof and a gabled projection at the front (fig. 199). Its slightly tapering walls, overhanging roof and a concern for a unified exterior are all hallmarks of Seager’s bungalows, chiefly the Macmillan Brown and No. 6 The Spur (pl. 35) cottages. Varied surface textures are created by the bevelled weatherboards, polychromatic bands of bricks form the chimneys and the jettied gables, which have boards and battens with an apex of

³¹ Leach, pp. 84-85; Toomath, p. 163.

³² Apart from the enclosure of the northern verandah, the McGee home has been largely preserved in its original state. Simplified furnishings were designed by Collins and Harman including built-in closets, modest Rimu fire surrounds and tiling, and a stylised pointed arch that designates the passage to the bedrooms. A full tongue and groove lining still remains in the pantry and wash house. Architectural drawing for J. T. McGee, Esq., Riccarton, plan, elevations, section (1921) Item 159790, Container 2.2.4, MB 1418.

³³ Munnings trained in Seager’s office and between 1906 and 1907 he was a junior partner in Seager and Wood’s practice. Munnings’ employment as a partner in Collins and Harman may have been in preparation for J. J.’s approaching retirement in 1921. The Wright commission was tendered in Munnings’ name from his office in the Government Life Building in Cathedral Square. Since this commission is also listed in Collins and Harman’s Register, it may have been a trial job for the partners to observe how he worked and if the final product was to their liking. Register of Commissions, 1919; *The Press*, 14 April 1919, p. 9.

shingles. An unusual gabled “verandah” at the building’s front has a base of red Sumner stone and is a flexible space for indoor and outdoor transition with sliding sash windows, resembling closely the gabled porch of Seager’s No. 6 The Spur. The main entrance is on the east and opens into a small hall and central corridor with rooms disposed off each side.³⁴ Each aspect of the design emanates a comprehensive awareness of Arts and Crafts and modern design concepts, which were also of interest to Collins and Harman. The Wright house proved Munnings’ similar interests in the domestic work of his previous and future mentors; his design creating an effortless fusion of Seager’s and Collins and Harman’s design attitudes.

A significant commission for the firm in its exploration of the modern home came in 1925 when the Wairewa County Council embarked on proposals to erect four cottages in Little River under the worker’s dwellings scheme, the first local body on Banks Peninsula to do so. The Council desired four to five roomed homes complete with affordable “modern conveniences” for the intended tenants who were to be Council employees.³⁵ A 1926 architectural drawing containing elevations and plans for two small cottages survives (fig. 200). Both cottages (labelled No. 1 and No. 2) have hipped roofs with overhanging eaves, weatherboards and exposed rafters. In plan, the three bedrooms, living room and kitchen take up a corner each, with an entrance, hall and bathroom in the middle.

Comparisons of Collins and Harman’s first worker’s dwelling designs with Seager and Wood’s Cottage No. 3 in Petone (1906, pl. 50) are inevitable. With a low roofline, Cottage No. 3 has been linked to the Californian bungalow style, while the

³⁴ Architectural drawing for Residence, Merivale Lane for R. Wright, Esq., elevations, plan and section (1913), Item 159781, Container 2.2.3, MB 1418.

³⁵ *Akaroa Mail and Banks Peninsula Advertiser*, 16 October 1925, p. 2.

Little River houses were “built on modern lines, bungalow style” as demonstrated by the same roof forms, although here the roof pitch is slightly steeper than at Petone.³⁶ Like No. 3, the Little River houses were given inset entrance porches and 14 by 14 foot living rooms (one of them had a dining-kitchen rather than a “living room”) through which the washhouse could be reached. Design “No. 2” expressed the amenities area externally in a projecting wing. The Council discussed the potential of installing electric stoves in the kitchens so that the cost of constructing chimneys could be avoided. In these two examples, fireplaces were built, although “No. 1” had its kitchen fireplace positioned back to back with the fireplace in the adjacent room for economy.³⁷

The *Akaroa Mail and Banks Peninsula Advertiser* praised the architects’ attentiveness to residents on low incomes by including sufficient cupboard space in the kitchens, a septic tank, and electric lighting.³⁸ Collins and Harman’s expert response to the brief provided low-cost designs that were easily manageable, and more importantly, affordable at 20 shillings a week.³⁹ With these designs the firm proved its interest in exploring high quality, economical and efficient domestic designs that would financially benefit the cottages’ residents.

³⁶ Fill, p. 32. *Akaroa Mail and Banks Peninsula Advertiser*, 12 October 1926, p. 2.

³⁷ Three cottages were built on the Council Hill Road flat in Little River and one at Birdling’s Flat. The Council had also considered using concrete construction as a cheaper alternative. *Akaroa Mail and Banks Peninsula Advertiser*, 6 November 1925, p.1; 16 November 1925, p. 2; 12 October 1926, p. 2. Architectural drawing for Houses at Little River for the Wairewa County Council, plans, elevations, sections (1926), Item 159820, 159821, Container 2.2.4, MB 1418.

³⁸ *Akaroa Mail and Banks Peninsula Advertiser*, 12 October 1926, p. 2.

³⁹ Collins and Harman charged £3050 for four houses. The Council had initially proposed that each house would cost £600 to £760, while the rent for council employees was to be £1-2-6 for the five-roomed house and 20 shillings for the four-roomed. For tenants not employed by the council the rent was set at 25/- for the four-roomed cottage, and 27/6 for the five. *Akaroa Mail and Banks Peninsula Advertiser*, 16 October 1925, p. 2. Register of Commissions, 1925. Wairewa County Council Minutes, January 1925 – July 1928, CH770/9, Christchurch City Council Archives.

One of the few rural commissions of this period came from F. J. Savill in 1917. Collins and Harman's design was to replace the existing wooden homestead of St. Helen's Station near Hanmer Springs, which Savill had recently acquired.⁴⁰ 'St. Helen's' adopts Californian bungalow characteristics with low outspread forms and an abundant use of natural materials. Approaching the house from the north, the façade is presented lengthways as subsidiary wings sweep out from a central block that features a prominent shallow gable at centre (figs. 202-203), recalling the firm's earlier designs at Brackendale and Woodgrove. While its uneven external arrangement is fairly typical of Collins and Harman, the building's composition is predominantly derived from a similar design by Cecil Wood for C. H. Ensor's 'White Rock' homestead in Loburn (1910, pl. 56). Constructed from locally quarried limestone, White Rock utilises a central half-timbered gable and a low-pitched hipped roof. It has been established that Wood's design progressed from his work for the Manager's House at the Hawkswood Estate at Parnassus (1909, pl. 57) with the distinctive hipped roof, central gable and extensive verandah. Like White Rock, St. Helen's joins a series of rural bungalows in Canterbury that recall the colonial farmhouses of Australia, characterised by broad roof and verandah forms that provide shelter from extreme weather conditions.⁴¹

The horizontal emphasis given to these buildings has been likened to the aims of the Prairie School as their "ground-hugging" forms express Arts and Crafts architects'

⁴⁰ Located at 341 Chatterton Road, Hanmer Springs, the homestead suffered minor damage in the 2010-2011 earthquakes and is soon to undergo repairs and earthquake strengthening. Stevan Eldred-Grigg, *The Rich*, Auckland, Penguin, 1996, p. 115.

⁴¹ Another example is 'Stonyhurst' near Cheviot (1894). This house is illustrated in John Cattell's *Historic Buildings of Canterbury and South Canterbury*, Wellington New Zealand Historic Places Trust, 1988, p. 41. Ruth Helms, 'The Architecture of Cecil Wood,' PhD Thesis in Art History, University of Canterbury, 1996, pp. 68-70; Sweely, p. 19; J. M. Freeland, *Architecture in Australia*, Melbourne, Penguin, 1974, pp. 45-48.

awareness of the natural environment.⁴² Like its prototypes, St. Helen's utilises a variety of local materials including Hurunui limestone with various patterns of rusticated dressings, slate roof tiles and exposed timberwork.⁴³ The timber is especially distinctive here as the beams of the gable, ladder-like verandah posts and brackets are reasonably thick. Thanks to the steeply pitched roof that finishes in a bell-cast slant over the eaves, Collins and Harman have created an impressive form that asserts the building's role as the homestead of a large sheep station. Over sixty farmhands were employed by the farm during peak seasons and demanded several buildings to accommodate them.⁴⁴ The firm supplied at least one cottage for St. Helen's, though its plain appearance is unremarkable in comparison to the dramatic appearance the homestead presents.

Savill's status as a man of great wealth can also be read in the homestead's plan since the conventional mode of separating the public spaces from the private family rooms is clearly visible. Rooms used by servants project out in a wing from the central block at the southeast while the family rooms take up the opposite end. This hierarchical layout relates to the firm's Brackendale design with its linear organisation of rooms that are separated into areas, divided by a lengthways passage (fig. 201). Its plan can also be linked to the layout of White Rock as the billiard room that stretches from the front to the rear of the main block is duplicated at St. Helen's in the "hall" that acts as an entrance hall, a transitional space and reception room.⁴⁵ Although Savill was

⁴² Helms, 'The Architecture of Cecil Wood,' p. 69; Sweely, p. 19.

⁴³ The limestone was brought to the site by horse wagon and traction engine from the Hurunui River to Hanmer. Newspaper clipping, Obituary of F. J. Savill, November 1964, unpaginated clipping, private collection.

⁴⁴ Rosemary Ensor, *"Much Ado--": A Century in Hanmer Springs, 1883-1983*, Hanmer Springs, Hanmer Springs Centennial Committee, 1983, pp. 48-49.

⁴⁵ F. J. Saville [sic], Esq., Hanmer, plan, elevations and sections (1917), Items 159776, 159779, Container 2.2.3, MB 1418.

generally an absentee owner, he commissioned the firm to make several alterations and additions up until the early 1930s, including a second storey installed inside the existing roof space and the enclosure of the verandah's eastern end.⁴⁶ The grand scale of St. Helen's indicated its owner's distinguished position and success as notable agriculturalist, yet its bungalow forms also suggest that Savill did not desire an opulent home, but one that emanated a tranquil atmosphere.

St. Helen's continued as a strong influence on Collins and Harman in designs such as Cholmondeley Home, the children's memorial home in Governor's Bay (1922, pl. 58), which is composed of a long sprawling form and overlapping gables.⁴⁷ An equivalent in Christchurch was commissioned by Annie McFarlane on Harakeke Street in 1919. This design has an exuberant steeply-pitched roof with bell-cast eaves and a central gable on the northern and western elevations, the latter gable forming an M-shape over the return verandah (fig. 205). The McFarlane house was made from brick and uses bands of polychromatic bricks that help to emphasise the building's horizontality. A resulting contrast of colours and textures is the effect, created by slate roof tiles, exposed timberwork of the gables and eaves and the shingled portions that enhance projecting features such as the bases of bay windows (fig. 206). Compared to St. Helen's, the irregular layout of the house is a key characteristic with rooms and bays that are dispersed out from its L-shaped corridor in a sprawling plan. The family and service rooms are divided into different wings, yet modern planning is also demonstrated by the open archway and recessed sliding doors that improve the flow

⁴⁶ Most of the St. Helen's drawings are undated and only by comparison can the dates of these alterations be established. Ensor, pp. 48-49.

⁴⁷ Cholmondeley House was demolished in December 2011 after suffering substantial damage in the June aftershocks of 2011. Architectural drawing for The Cholmondeley Memorial Home, Governor's Bay, elevations and sections (1922), Item 29673, Container 2.5.5, MB 1418.

between the living room, hall and dining room at the front of the house.⁴⁸ The McFarlane home embodies the transition of houses between traditional modes of planning and the innovative efficiency that characterised the bungalow.

Clearer references to the Swiss chalet style emerged in the firm's designs after the war, distinct from the English Cottage style with shallower roof forms. It was exemplified by the Gamble House and some of A. J. Downing's examples, which he identified as houses of the "Bracketed Style" with "projecting... roofs always supported on brackets, and always decidedly rustic or country-like in expression."⁴⁹ This manner was increasingly accentuated in New Zealand bungalows. Collins and Harman produced a series of designs that Downing's description can apply to, although they are more complex in form and detail compared to Downing's simplified examples. A two-storey house the firm designed for G. H. Congreve in 1919 evokes the low forms of the Californian bungalow and has an irregular arrangement of shallow gables and cat-slides (fig. 207). Exceptionally wide eaves signal the chalet style, complete with exposed rafters and thick shaped brackets that extend up from the walls. A varied surface of boards and battens, roughcast first floor walls, and bell-cast bands of shingles and rubble stone complete the exterior and help break up the height of the building.⁵⁰ Inside, the rooms are opened up as the spacious dining and sitting rooms are connected with a sliding door, while a sleeping balcony rests over the porch upstairs, complete with sliding screens and the same ladder columns that were used at St Helen's.

⁴⁸ Architectural drawings for Mrs A. McFarlane, Fendalton, plans, elevations, section and details (1919). Items 159786, 159787, Container 2.2.3, MB 1418.

⁴⁹ Downing, *The Architecture of Country Houses*, p. 393.

⁵⁰ Architectural drawing for G. H. Congreve, plans, elevations and section (undated drawing), Item 159788, Container 2.2.3, MB 1418.

The St. Helen's and Congreve designs are clear prototypes for one of Collins and Harman's most important commissions of the early twentieth century. In 1919 the Christchurch Domains Board commissioned the firm to replace the house of the curator of the Botanic Gardens.⁵¹ The commission most likely came about due to Harman's father's involvement with the Domains Board and the participation of both J. J. and J. G. Collins in the Board's fundraising fêtes.⁵² Clearly the Board was happy to continue working with the firm as it was later commissioned to replace the Gardens' tea kiosk and to design the Cunningham House winter garden in 1922.⁵³

The full impact of Arts and Crafts movement principles can be observed in the design, construction and siting of the Curator's House. Externally on the northern elevation, the house follows the composition established by the 1910 T. D. Harman and Taylor residences. The front presents a gabled portion beside a verandah, above which sits a small gabled dormer that ends in a catslide; the bargeboard ends flick out on a bell-cast angle (fig. 209). Like the T. D. Harman and Taylor prototypes, the Curator's House has a broad gable on its western elevation with similar divisions in the fenestration thanks to an assortment of half-timbering, masonry and glazing that provide a textural quality to the exterior (fig. 208). While the extensive half-timbered upper floor, leaded windows and steeply pitched gables represent an Old English character, Collins and Harman have also related the house to its earlier phase of two-storey cottage bungalows. Motifs of recent designs are also included such as the

⁵¹ James Young, the curator, informed the Board of the dampness that had become a serious problem in the pre-existing residence. This wooden 1872 villa had a gabled portion and a verandah. George W. Lucking, 'Curator's House, Christchurch Botanic Gardens: Conservation Plan,' Parks Unit, Christchurch City Council, 1996, p. 4.

⁵² *Star*, 27 November 1902, p. 3; *The Press*, 20 December 1912, p. 5.

⁵³ The Domains Board minutes reveal that J. G., who designed each Domains Board commission, was part of a deputation to the Board in 1924 to consider a site for the new nurses' home on the Board's land. He designed this building which was completed in 1933. Domains Board Minutes Oct 1918 – May 1926, Christchurch City Council Archives, CH343/79c. Collins, pp. 20-21. Register of Commissions, 1922.

unpainted ladder-like columns of the Savill house in the verandah which rest upon stone pedestals. The use of shaped brackets in the verandah arcade is also a common motif in many of the firm's domestic buildings.

Although the Domains Board initially desired a brick house, stone was chosen for the exterior. A single brick backing was attached to the basalt rubble construction on the ground floor, with a timber framed upper floor. The random rubble stone tapers out at ground level and provides a ruggedness that merges the building with its botanical setting.⁵⁴ The building's harmonious relationship with the role and appearance of its immediate environment is unique amongst the firm's commissions, although it is touched upon in dwellings such as the St. Helen's homestead. Each elevation exhibits a different arrangement of roof forms, windows and materials that have the effect of a structure evolving naturally.⁵⁵ A chimney on the eastern elevation appears to spring up through a superimposed gable while the overhanging eaves, particularly on the western elevation, contribute to the sense of overgrown organic activity that was encouraged in many homes depicted in *The Craftsman*. Even the design of half-timbering in the gables mimics the branches of trees.⁵⁶ Like its predecessor, the new Curator's House was set back from the street, facing north towards its domain.

This design was not only relevant to its natural surroundings, but its architectural setting. Situated in a prominent location opposite the Gothic Revival Canterbury College and Canterbury Museum buildings, the house is linked harmoniously with

⁵⁴ The stone was sourced from Garlands Quarry in Hillsborough. Lucking, p. 10; Dunham, p. 28.

⁵⁵ Native timbers such as heart rimu and totara were used in the construction and Welsh slate tiles cover the roof. For a complete list of materials and where they were used, see Lucking, p. 10.

⁵⁶ The same motif is used at the McFarlane residence (1919), yet its usage at the Curator's House has more significance given the building's context. See Dunham, p. 28 and Pauli, 'A Century of Architectural Drawing,' p. 7. Architectural drawing for Ch.-Ch. Domains Board, Curator's House, plans, elevations and sections (1916), Item 159761, Container 2.2.3, MB 1418.

these buildings due to the colouring of its masonry,⁵⁷ which may be the reason for the change from brick to stone in its proposed construction. The architectural precinct established by these buildings integrates the Curator's House further and gives it a sense of public ownership that J. G., who was its architect, no doubt bore in mind. The effect was twofold: the design was appropriate given the importance placed on the role of the Curator, but also a less formal-looking house could be detrimental to the Curator's position as 'just another bungalow' could imply that it was a private dwelling unrelated to the Botanic Gardens. Furthermore, the Old English design had the advantage of depicting "a sense of security and stability" that was desirable following the upheaval of the First World War.⁵⁸ In a situation similar to the Librarian's House, the Curator's House as an official residence expressed unofficially how the ideal home should appear in a post-war climate, respectful of its environment and architectural heritage.

The Weekend House in Cashmere

Several commissions for small dwellings on the Cashmere hills were undertaken by Collins and Harman in the early 1920s. Hillside bungalows and cottages could be used as chief or intermittent residences; some were built as weekend dwellings destined to be inhabited permanently in the future. King has written widely on the bungalow or cottage as a second home, designating it as a structure that specifically accommodates "a time for space and a space for time."⁵⁹ Christchurch's industrial and transportation advancements during the past decades meant that people who worked increasingly found themselves with more time for recreational (or non-work)

⁵⁷ Lucking, p. 7.

⁵⁸ Dunham, pp. 29-30.

⁵⁹ Anthony D. King, 'A Time for Space and a Space for Time: The Social Production of the Vacation House,' King, ed., *Buildings and Society*, pp. 193-227.

activities, which generally took place in specialised venues such as parks, halls, piers and gardens.⁶⁰ Resulting from the 1912 extension of the Hackthorne Road and Barrington Street tramline and Harry Ell's vision of a scenic reserve network along the Summit Road, Cashmere's popularity increased as a desirable place to experience "the free and mighty panorama... [which] liberates eye and mind alike."⁶¹ These factors were conducive for a wave of middle-class couples and young families to build small three to four bedroomed dwellings on the hills for temporary and long-term use, in imitation of their privileged late nineteenth-century counterparts.⁶²

The weekend or holiday house in Christchurch was exemplified as early as 1898 in Cashmere with the Macmillan Brown cottage (pl. 27). This model and Seager's later development on The Spur was no doubt present in the minds of Collins and Harman when they embarked upon their next phase of hillside bungalows. These generally favoured a combination of the cottage and Swiss chalet style qualities with reduced external ornamentation, shallow and layered roof forms and various balconies and verandahs. Their earlier designs such as the bungalow for C. H. Lewis on Dyers Pass Road (1914, fig. 211) utilise low roof eaves to act as dormers and are designed on a small enough scale to make effective use of the internal arrangement of rooms.⁶³

A cottage that owes a particular debt to Seager's Macmillan Brown design, and was situated near this house, was built in 1921 for Ida and Sidney Valentine Massey on Macmillan Avenue. Sidney was a professional soldier recently returned from the

⁶⁰ Ibid., p. 200.

⁶¹ Morrison, p. 79. B. E. Baughan, L. Cockayne, R. Speight, *The Summit Road: Its Scenery, Botany and Geology*, Christchurch, Summit Road Association, 1914, p. 6.

⁶² See King, 'A Time for Space,' p. 206.

⁶³ Architectural drawing for C. H. Lewis, Esq., Cashmere, plans, elevations and sections (1914), Item 159757, Container 2.2.2, MB 1418.

war,⁶⁴ clearly preferring to settle away from the highly urbanised city to recuperate in peace. Like the Lewis house, the building is radically compact in size and is essentially single-storeyed as it rests on a high base, built into the slope (fig. 212). Its shallow roof, central balcony with a pitched roof and timber exterior prompts comparisons with the Macmillan Brown cottage and Seager's design for the Sign of the Kiwi (1916-1917, pl. 59) which exhibit similar features.

A compressed plan shortens movement around the house as entry through the sun balcony either leads straight into the living room or the bedroom; both allow entry to the bathroom, kitchen and washhouse at the rear, recalling the same approach at No. 5 The Spur. Each space is reduced to its minimum possible size, reflected in the kitchen where the coal range has given way to a gas stove, a much-praised labour-saving device that experienced its ascendancy in the 'twenties.⁶⁵ The focus on efficiency was popular in the homes designed for returned soldiers as it meant less time and energy would need to be spent on maintenance. Douglas Lloyd-Jenkins has suggested that following their experiences overseas, returned servicemen were "polarised" into becoming either conservatives or liberals. Conservatives desired a cottage in order to experience the idyllic lifestyle they had fought for, while liberals preferred the bungalow as it represented change, something they fervently desired after the horrors of war.⁶⁶ Either house type was ideal as each was small, economic and accentuated everyday routines of ease, tranquillity and relaxation in the home.

⁶⁴ Auckland War Memorial Museum, Cenotaph Database Website, accessed 15 January 2013.

⁶⁵ Architectural drawing for Residence for V. Massey, Esq., Macmillan Avenue, Cashmere, plans, elevations and section (1921), Item 159806, Container 2.2.4, MB 1418.

⁶⁶ Lloyd-Jenkins, *At Home*, p. 41.

In 1921 Roderick Lindsay commissioned the firm for a second time to design a home on a moderately sloping section on Hackthorne Road. Lindsay had served in Gallipoli and his new home articulates a clear focus on a leisurely lifestyle.⁶⁷ Overhanging roof forms of the Swiss Chalet have been adopted, while the building's two levels rest on a base of rubble stone to create a sense of the building organically materialising from its site (fig. 213). The northern elevation makes a point of providing optimum access to sunlight and views overlooking Christchurch. Wide openings run along a lengthy verandah on the ground floor and the balconies, while the basement level has an arcade of rounded arches. Access to these sheltered outdoor spaces is immediate since the lobby, dining and living rooms and bedrooms all open directly onto the verandah and balconies through French doors. Efficient planning is also visible in the dual use of the pantry, situated between the kitchen and dining room, which also acted as a servery.⁶⁸ Every comfort is offered by this design, allowing the Lindsays to experience the outdoors while still being sheltered by the house no matter the weather.

Collins and Harman continued to follow Seager's example of forming "simple, unpretentious... inexpensive houses to suit the needs of the day" throughout the 1920s.⁶⁹ A bungalow commissioned by H. P. Kidson in 1922 reflects the enormous influence Seager had on the firm and its attempts to consolidate his principles and techniques with its own. Built on what is now Hackthorne Road,⁷⁰ the Kidson bungalow has the same appearance as the 1921 McGee house with a rectangular form

⁶⁷ *Ohinemuri Gazette*, 29 October 1917, p. 4.

⁶⁸ Architectural drawing for Residence for R. O. Lindsay, Esq., Cashmere, plans, elevations and section (1921), Item 159835, Container 2.2.4, MB 1418.

⁶⁹ Seager, pp. 485-488.

⁷⁰ The house was situated on Thornhill Crescent, which by 1930 was incorporated into Hackthorne Road. Christchurch Street and Place Names (Hackthorne Rd), 1922 *Christchurch Telephone Phone Directory*.

and board and batten exterior (fig. 214). A rubble stone chimney on the western elevation provides the same visual continuity established at the Curator's House as it tapers up from the ground level to push through the eaves. Consideration of the climate and natural surroundings is also displayed in the plan, which is dominated by a spacious "sun room" at the centre (enclosed by screens), surrounded by bedrooms on the east and a living room at the western end. The orientation and positioning of these spaces works well with the building's environment as each room is subject to the movement of the sun throughout the day for maximum light and warmth.

The external form of the Kidson bungalow has been drawn from Seager's No. 7 The Spur (pl. 37), a two-storeyed wooden house with a rubble stone basement. Its plan however is almost identical to No. 3 The Spur (pl. 32).⁷¹ Seager's placement of rooms around a sizeable central room is present at the Kidson house, although Collins and Harman's version has a rear passage to the utility rooms. The built-in bunk beds of No. 3 have also been embraced in the balcony attached to the bedrooms.⁷² No. 3 The Spur was labelled "an ideal week-end cottage,"⁷³ a statement that can undoubtedly apply to the Kidson bungalow thanks to its many similarities with this home.

Improved plumbing measures now meant that the water closet was an enclosed space within the bathroom, and an elaborate storage system of cupboards in the bathroom, bedrooms, breakfast room and kitchen meant that no space was wasted.⁷⁴

⁷¹ The external form of No. 3 The Spur also influenced Collins and Harman's design for G. H. Mason, also built on Hackthorne Road in 1919. (fig. 215) Architectural drawing for G. H. Mason, Esq., Cashmere, plans, elevations and section (1919), Item 30788, Container 2.2.3, MB 1418.

⁷² Hartrick, p. 24.

⁷³ *The Spur, Summer: The property of S. Hurst Seager, Esq.*, Christchurch, Christchurch Press Co., 1914, p. 12.

⁷⁴ A serving hatch (disguised as a cupboard) sits between the kitchen and living room. Architectural drawing for H. Kidson, Esq., Cashmere, plans, elevations, section and details (1922), Item 159793, Container 2.2.4, MB 1418.

The increased number in the firm's commissions for dwellings in Cashmere and Sumner indicate a clear development in the way that middle and upper class Christchurch citizens spent their recreational time. In response to the "country cottage" trend in England, magazines such as *The Builder* and *The Studio* organised competitions specifically for this dwelling type, emphasising the ideal "week-end cottage" as:

A simple home, inexpensive in its first cost and up-keep, to which the busy man can run away from the busy turmoil of the town, and spend as much time as possible on both sides of the day that comes between 'the Saturday and the Monday.'⁷⁵

What is notable about Collins and Harman's Cashmere designs is that they are servantless and thus more affordable for popular use in contrast with exclusively elite usage. Their size and simplified external appearances made them ideal homes for families of a professional status. Housework at each house, for example, would be effortless in the absence of a complex network of rooms and the elimination of unnecessary spaces. Even for intermittent dwelling, each house reduces the need for excessive housework and focuses the inhabitants' lifestyle to the most basic living requirements.

As the embodiment of "surplus wealth," bungalows and weekend cottages that were built in scenic locations were specifically designed for the passing of "surplus time."

The horizontal forms of bungalow architecture represent various "low-energy" pursuits such as sleeping, reading and writing. Balconies in warm weather could be

⁷⁵ Briggs made a similar statement: "Bungalows... appeal especially to people of moderate means in a City like ours, where the grime and the smoke, the bustle and the hurry, make us long for the country and its freshness, where at a small expense we may pass a quiet week-end, 'far from the madding crowd,' to strengthen us for the next week's toil," Briggs, p. viii. *The Studio*, Vol. 31, 1904, p. 321.

used for smoking, taking in the view, or resting after some outdoor physical activity, allowing inhabitants maximum use of all their senses to take full advantage of the natural environment.⁷⁶ In this series of bungalows and cottages, Collins and Harman have given preference of size and position to rooms that had a leisurely and combined function such as balconies and the living room, useful for a myriad of activities. This is apparent at the Massey cottage where the living room is used as an entrance hall, dining room and sitting room. However, the emphasis again is on a dwelling that accommodates everything on a minimal basis, whether it is to be used every day or only occasionally. Although the Masseys' kitchen is small, it is still fully furnished with the necessary equipment required, such as a gas stove and built-in cupboards.⁷⁷

The key characteristics of these Cashmere designs were consolidated in a chalet style bungalow that was designed for artist Elizabeth Rosa Sawtell in Sumner in 1927.⁷⁸ On two storeys this modest weatherboarded house has a simple rectangular form, a bell-cast upper storey and a shallow overhanging roof (fig. 216). A basement takes up most of the ground floor and includes the entrance hall alongside it with a washhouse and bathroom. The main living level is upstairs where the influence of the Massey home is especially clear. The kitchen doubles as a circulation space, situated between a bedroom and the living room, and provides access to both the internal and external staircases. Again, Collins and Harman have succeeded in reducing the amount of unnecessary space and creating sufficient built-in storage spaces, radically improving the efficiency of this cottage-bungalow in relation to its size and intended occupants.⁷⁹

⁷⁶ King, 'A Time for Space,' p. 206; King, *The Bungalow*, p. 98. *The Studio*, Vol. 31, 1904, p. 334.

⁷⁷ Architectural drawing for V. Massey.

⁷⁸ Una Platts, *Nineteenth Century New Zealand Artists: A Guide & Handbook*, Christchurch, Avon Fine Prints, 1980, p. 211

⁷⁹ Architectural drawing for Mrs E. R. Sawtell, House at Sumner, plans, elevations and sections (1927), Item 159819, Container 2.2.4, MB 1418.

Set apart from the city, the design and appearances of Collins and Harman's bungalows and cottages were determined by their hillside environment and the growing need to provide homes that focused on relaxed modes of living for its clients. In a way these residences collectively perform the same role intended by Seager at The Spur as he created a residential development based on Garden City principles. This unified garden suburb was to a degree emulated by Collins and Harman in its borrowing of Seager's architectural forms and harmonious response to each building's site. Despite adopting an overall sense of efficiency, the architects were not quite as radical as Seager. Nevertheless, the unified variety contained in the firm's Sumner and Cashmere designs suggest that the impact of The Spur on local architects such as Collins and Harman was very considerable.⁸⁰ Seager's concept of a "gradual process" of formulating a distinctive New Zealand architecture was being fulfilled by the firm.

Suburban 'Mansions' of the 1920s

While small homeowners were satisfied with the various bungalow models supplied by architects and builders, there remained an affluent group of clients who desired large homes in the latest contemporary styles.⁸¹ The clients who commissioned such homes from Collins and Harman continued to be part of the high-income bracket, comprising inner-city professionals, business owners and farmers. In the 1920s these large homes were concentrated in Christchurch's north-western suburbs. Strowan and Papanui had joined Fendalton and Merivale as sought-after residential locations, made increasingly available due to subdivision of extensive properties and the upgrading of

⁸⁰ Helms explains that Cecil Wood's work on Scarborough Hill also had a similar impact and was strongly influenced by The Spur. Helms, 'The Architecture of Cecil Wood,' pp. 62-64.

⁸¹ Lloyd-Jenkins, *At Home*, p. 45.

amenities.⁸² The onset of new popular architectural styles such as the American Midwest Prairie and Neo-Georgian styles helped to ensure that these residences remained conspicuous within their communities.

Beginning to look away from definitive European styles of architecture meant that some architects look more closely at the United States for the latest architectural trends. Architect Louis Hay of Napier was one of the few who adopted the bold flattened lines of the Prairie School that had influenced the Californian bungalow. This approach to domestic buildings utilised low-lying forms in thick linear bands and was practiced chiefly by Frank Lloyd Wright and his Midwest contemporaries during the 1900s. Hay's Gisborne design 'Waiohika' (1920, pl. 60) has extremely wide overhanging eaves and was orientated to appear lengthways at the front, highlighting its rectilinearity.⁸³ Collins and Harman designed a Prairie School version in 1923 for R. F. Goulter near Blenheim.⁸⁴ 'Timara,' like Hay's Gisborne example, spreads out on a long axis with the front facing north (fig. 217). Its horizontal composition is accentuated by a string course, the long balcony over the entrance, a slight tapering of the lower first floor and even rooflines broken up with shallow gables (fig. 219).

The compositional reference to the Prairie School style also resembles the Californian variation of the large two-storey bungalow, exemplified in Greene and Greene's Gamble House and Charles Greene's own home ('Oakholm,' 1901, pl. 61). The Greene's approach implied that it was "California that speaks rather than Illinois" as

⁸² Looser, pp. 107, 109.

⁸³ Shaw, pp. 96-97.

⁸⁴ Redwood Felix Goulter was District Surveyor of Marlborough and owned the Timara estate at Renwick until his death in 1934. The house, located on Dog Point Road near Renwick, is now a lodge and has since been extended. *Marlborough Express*, URL: www.stuff.co.nz/marlborough-express/lifestyle/home-and-garden/4021098/One-mans-great-legacy, accessed 29 March 2013.

they also referenced the Spanish Mission style with layouts based on central courtyards.⁸⁵ At the Goulter house, Spanish Mission detailing is present in the vents of the gables and terracotta roof tiles, while the exterior walls were clad in Konka concrete sheets and stuccoed (fig. 218) as a cheap alternative to concrete and timber, which was then a limited resource.⁸⁶ The house uses exposed timber brackets beneath its wide eaves and rubble stone in the tapered bases of bay windows, features that are derived from houses such as Oakholm and its popularised counterparts found in *The Craftsman*. In plan, Timara is similar to Morten's 1910 Stoneycroft although with some notable differences of improved flow between internal spaces, which are visible in the living room's "accordion doors" to the hall. A key feature in the kitchen is the presence of a coal range and an electric range, signifying that not only could the Goulters afford the luxury of labour-saving devices and servants, but that there still remained some suspicion toward novel appliances powered by electricity.⁸⁷

For the Goulter commission, Collins and Harman indulged in the form and ornamentation of Californian homes, yet American characteristics were kept to a minimum in subsequent commissions. Like most of their peers, the architects preferred to adopt these features only when required.⁸⁸ The Otley and Way homes in Christchurch reflect this passing allusion to recent American architecture. Built within the same month as Timara in Strowan, H. J. Otley's home is orientated with the shorter end facing the street and has less freedom to spread out (fig. 223) than the

⁸⁵ Davey, pp. 194-197.

⁸⁶ Thanks to high demand in timber exports, New Zealand Kauri had become scarce by 1910. Konka board was patented in Wanganui in 1912 by Bassett & Co. and was one of many construction solutions. Salmond, pp. 204-205; Shaw, p. 98.

⁸⁷ A refuse destructor was also included in the washhouse, a luxury that only the most modern households had. Salmond, pp. 206-207. *Evening Post*, 3 October 1923, p. 16; *Auckland Star*, 17 July 1923, p. 7. Architectural drawings for R. F. Goulter, Esq., Blenheim, plans, elevations and section (1923), Items 159830, 159831, Container 2.2.4, MB 1418.

⁸⁸ McEwan, 'An "American Dream,"' p. 175.

Goulter house, although it does share Timara's horizontal bands and flat rooflines. Another commission from G. E. Way in 1924 shared the Otley house's restrained scale and exterior detailing of the bell-cast curve between floor levels, timber struts beneath the broad eaves, and an external cladding of horizontal weatherboards (fig. 224). Both homes have a north-facing enclosed balcony placed over an enclosed verandah with a rounded archway.⁸⁹

Some bungalows destined for the mass market in New Zealand had rounded archways in their verandahs as a Spanish Mission inflection of the Californian bungalow. On a practical level the wide enclosed balconies and porches were essentially open-air rooms that facilitated "a comfortable wellbeing in touch with natural surroundings."⁹⁰ Plans and photographs published in Keyes, Mann & Co.'s *Modern Homes of New Zealand by Architects of Standing* (1917) show that the embrace of Californian forms was moderate and was generally combined with English architectural forms. One example designed by Duffill & Gibson in Hawera (1914, pl. 62) featured curved archways in the verandah and sleeping porch and a sparsely-decorated façade, these Mission style features contrasting with its steeply pitched English Cottage style roof.⁹¹ The Otley and Way homes both contain a traditional layout, but efforts have been made to reduce the overall complexity of the plans and the amount of unnecessary space by enlarging the principal rooms. These plans were used as models

⁸⁹ Otley's home and garage were built at 28 Heaton Street. An undated design to alter the entrance porch also exists. The second Way home still remains at 20 Helmore's Lane and both the balcony and verandah have since been enclosed. Architectural drawings for H. J. Otley, Esq., Proposed Residence, plans, elevations and sections (1923), Item 159768, Container 2.2.3; Residence for G. E. Way, Esq., Fendalton, plans, elevations, sections and details (1924), Item 159824, 159825, Container 2.2.4, MB 1418.

⁹⁰ Toomath, pp. 161, 166-167.

⁹¹ *Modern Homes of New Zealand by Architects of Standing*, Auckland, Keyes, Mann & Co., 1917, p. 65.

for the house that introduced the emerging Georgian Revival into Collins and Harman's oeuvre.

The firm designed a home for a Miss Reid on Merivale Lane in 1924. Christchurch's first Neo-Georgian style house was designed by Cecil Wood in 1922. His practice is best known for these symmetrical and restrained homes commissioned by members of the city's professional set. Wood's Weston House on Park Terrace (1923, pl. 64) is made from brick, has a hipped roof and utilises Classical details in a strict symmetry. Wood adopted this Neo-Georgian approach while working in the offices of Robert Weir Schultz and Leonard Stokes, both of whom produced sophisticated Neo-Georgian architecture around the turn of the twentieth century.

Collins and Harman's design for Miss Reid has a hipped roof and a double-brick masonry body, the upper storey is roughcast while the ground floor has bands of contrasting bricks at the corners acting as quoins (fig. 227). This technique was used by Wood at his Neave house (1922, pl. 63).⁹² A sun room is framed with the circular arch present in the Way design. Minimal projecting features allow a sense of neatness and uniformity on the façade and the chimneys placed at each end of the house provide balance to the composition.⁹³ Despite this capable attempt at emulating the latest architectural trend, Collins and Harman's Reid house lacks the refined touch of Wood's designs as the roof is not broken up by dormers as Wood's houses are. Its heaviness remains slightly awkward, indicative of the architects' first foray with the style.

⁹² Wood's 1922 Neo-Georgian commission was the Neave house in Fendalton. Helms, 'The Architecture of Cecil Wood,' Vol. 1, pp. 84-90, Vol. 2, illustration 23a. Shaw, pp. 92-93.

⁹³ Architectural drawing for Miss Reid, Merivale Lane, plans, elevations and sections (1924), Item 159802, Container 2.2.4, MB 1418.

An attempt to improve on the Reid commission was offered in 1926 in a design for G. R. Maling in Cashmere, son of the wine and spirits merchant Thomas James Maling.⁹⁴ Following the example of Wood's Weston design, Maling's house goes a step further than the Reid house in its Georgian forms. Like the Reid design it has a brick exterior (exposed on both levels) and employs contrasting bands at each corner (fig. 228). The ground floor windows have lintels of vertically arranged bricks, complete with 'keystones' and eaves, slightly upturned with interspersed modillions. The Maling home's northern elevation is effectively a symmetrical one and without the external division between floors, the bulkiness of the roof matches the main body of the house. In plan, the house centres on a stairhall, from which each room is disposed in a layout that suits the building's compact shape. Modern facilities such as a telephone booth, coat room and dining alcove in the kitchen are noteworthy features that point to Maling's wealth and New Zealanders' gradual acceptance of state-of-the-art services and devices.⁹⁵ The rational ordering of rooms reflects the exterior's overall formality that Collins and Harman considered appropriate for a member of the commercial elite.

Two residences in particular show that the firm was looking further afield for inspiration in domestic design. These homes illustrate the willingness of architects and their clients to experiment following the upheavals of the war. In 1915 Collins and Harman had made alterations to the premises of John Bates & Co., china and crystal specialists on Cashel Street. Four years later they were commissioned to design a home for Bates' son, John Edward who was a director of his father's

⁹⁴ Maling & Co. was also a regular client of Collins and Harman for work on its business premises. An undated architectural drawing by the firm depicts similar Neo-Georgian forms in a house design for a Mrs C. M. Orford in Geraldine. Ogilvie, *Port Hills*, p. 210.

⁹⁵ Architectural drawing for G. R. Maling, Esq., plans, elevations and sections (1926), Item 159794, Container 2.2.4, MB 1418.

company.⁹⁶ The Bates house is a two-storey building located on Holmwood Road. It is clearly inspired by regional interpretations of the British Arts and Crafts movement, which were patronised by members of the professional middle classes. These homes “were essentially the rural equivalent of the suburban villas,” providing the appearance of tradition and picturesqueness while also offering the convenience of modern planning and services.⁹⁷ In the Bates design, Collins and Harman provided a colonial equivalent of these homes, managing to fit it into the English-inspired homes that continued to pervade post-war New Zealand architecture.

The Bates design’s chief distinguishing feature is the roof, which dominates the composition (fig. 230). Rather than facing the street, gables are present on the eastern and western (side) elevations, dropping into a catslide on the northern (rear) elevation. A flat-roofed wing is present here. Picked out in Canadian Redwood shingles, the undulating roof forms reference recent designs undertaken by British architects such as Ernest Gimson, E. Guy Dawber and the Barnsley brothers. These architects were attracted to the vernacular architecture of regional areas such as Gloucestershire’s Cotswolds District for its “pure” architectural forms and traditional building crafts.

Dawber praised the quaint character of the Cotswolds where he worked in 1900-1901, “on every side are high-pitched gabled roofs, with ... leaded casements ... carved and moulded doorways, and tall stone chimneystacks, and all weathered to most beautiful colours.”⁹⁸ To some degree this description could also apply to the Bates house where the window frames were cut by hand and thick wooden brackets accentuate external

⁹⁶ Birth, Death and Marriage Historical Records; *The Press*, 8 December 1916, p. 3.

⁹⁷ Gordon, pp. 73-74.

⁹⁸ Quoted in Gordon, p. 25.

doorways (fig. 232).⁹⁹ Its eyebrow dormers and austere white roughcast surfaces were also part of the Cotswold tradition that Gimson in particular employed in his domestic commissions. The Leasowes at Sapperton (1902-1903, pl. 66) exemplifies the incorporation of dormers as mere swells of the thatched roof and lime-washed stone walls.¹⁰⁰ Collins and Harman had a clear interest in architectural developments at the Cotswolds, evidenced in several clippings taken from *The Building News* containing photographs and descriptions of the district's buildings from Dawber himself.¹⁰¹

With a strong individuality, the Bates house was ideal for its owners as it channelled the idyllic lifestyle associated with the British middle classes. The lack of eaves, sweeping roof forms, and compact massing was popularly used for weekend cottages in the early 1900s. Architects found this composition useful for reducing the height of two-storeyed homes to make them appear smaller in scale. Catslides created an exceptionally picturesque effect, visible in weekend cottage design competitions that were illustrated in architecture journals.¹⁰² The Bates house could fit into any one of these magazines' pages, indicating that this simple design was just right for the client, being moderately sized and picturesque, assisted by the organic motifs of the externalised chimney and a Voyseyesque angled buttress beneath it (fig. 234). The design also had the advantage of being restrained in plan and somewhat conventional in its internal organisation.¹⁰³

⁹⁹ Pauline Bennett, *Living With The Past: Historical Buildings of the Waimairi District*, Christchurch, Waimairi District Council, 1983, p. 56.

¹⁰⁰ Gordon, pp. 41, 54, 56.

¹⁰¹ One clipping shows detailed examples of building façades in the Cotswolds, accompanied by a description by Dawber. *The Building News*, 3 March 1905, unpaginated clipping, Box 85, MB 1418.

¹⁰² The basic external composition of the Bates house is also used by 'Catrina' in Vol. 31, 1904 of *The Studio*, p. 323.

¹⁰³ Architectural drawings for J. E. Bates, Esq., Holmwood Road, plans, elevations, sections and details (1919), Items (x 2) 31175, Container 2.2.3, MB 1418.

While the Bates house introduces new details previously unexplored by the firm, it also fits into Collins and Harman's typical approach to domestic design. A house in Wales named 'Bolnhurst' designed by Herbert Luck North in 1898 (pl. 65) has been suggested as a model for the Bates house with an almost identical exterior and plan, which has been simply 'flipped' around at Holmwood Road.¹⁰⁴ A photograph and plans of Bolnhurst were published in J. H. Elder-Duncan's *Country Cottages and Week-End Homes* (1909), a copy of which the architect or the client may have had access to.¹⁰⁵ Collins and Harman have made only a few alterations to North's design such as minor adjustments in the plan, the flat-roofed projection and the introduction of some of the firm's more recognisable motifs. Multi-leaded casements, exposed rafters, and the thick column brackets at the front entrance link the Bates house to the firm's other contemporary designs such as the Curator's House. This confident gathering of past and contemporary forms enabled Collins and Harman to successfully adopt and adapt a design that fitted easily within its typical approach to domestic design.

A far more drastic design was completed in 1922 for Frank Sturmer Wilding, solicitor and family friend of the Harmans.¹⁰⁶ Built on Kilmarnock Street, 'Kantara' was one of the first homes in Canterbury to be made entirely from reinforced concrete, a

¹⁰⁴ The Bates house still stands at 43 Holmwood Road. For a detailed comparison of the house with Bolnhurst see Heulwen Roberts, 'The English Vernacular Roots of an Early Twentieth Century Arts and Crafts Style House in Christchurch, New Zealand,' ARTH418 Essay in Art History, University of Canterbury, 2012.

¹⁰⁵ Bolnhurst was also published in *Country Life* with the ground floor plan. The great similarity between the upper storey of both Collins and Harman's design and that of Bolnhurst (the plans of both floors were published in Elder-Duncan's book) suggests that it was the latter that was used as the source. *Country Life*, 18 February 1911, p. 8. J. H. Elder-Duncan, *Country Cottages and Week-End Homes*, New York, John Lane Company, 1909, pp. 47, 63.

¹⁰⁶ In 1912 Collins and Harman were commissioned by Frank's father Frederick to work on 'Fownhope,' the family's Opawa home. Frederick Wilding was a barrister and solicitor. He and R. D. Harman were national champions in tennis doubles between 1887 and 1895. Len and Shelley Richardson, *Anthony Wilding: A Sporting Life*, Christchurch, Canterbury University Press, 2005, pp. 29.

construction technique that strongly dictated its modern appearance (fig. 235).¹⁰⁷ Alex Bowman indicates that it was the architects who desired an earthquake-resisting design, yet as this could be achieved with timber construction it seems more likely that the building's forceful rectilinearity was equally desired by the client. A flat roof accentuated by a parapet presents a stark roofline that is echoed throughout the composition. Contributing to this linear appearance are the balustrading, columns and chimneys (complete with flat cornices) that are rendered in thick concrete bands to match the square angles of the building. Inside, an eastern entrance opened to a staircase hall, living room, study and dining room, with the kitchen on the south. The stairway had a semi-circular landing that was expressed externally with a curved tower leading up to the roof. Internal and external walls have cement and plaster finishes with varying degrees of coarseness and the window sashes are made of steel.¹⁰⁸

As Bowman has pointed out, the house must have appeared quite advanced and "courageous" for this period in Christchurch's domestic architecture, let alone amongst the work of Collins and Harman.¹⁰⁹ The sharp lines created by its deep cornices and austere cubic form certainly would have stood out amongst the timber buildings nearby.¹¹⁰ The client was perhaps the impetus for Kantara's 'look' since

¹⁰⁷ The house was demolished sometime in the 1970s. Alex Bowman, 'The Study of the Historical Development of Domestic Architecture in Canterbury, New Zealand: the Building of the Maori Displaced by European Designs, Methods of Construction Introduced by the French and British Settlements and the Influences Resulting in the Subsequent Development of Domestic Architecture,' Thesis for RIBA membership, 1941, p. 22.

¹⁰⁸ No drawings of Kantara exist in the firm's archives. Fortunately, Bowman includes a comprehensive description of the house in his thesis as well as two photographs. Bowman, pp. 22, 91-92.

¹⁰⁹ *Ibid.*, pp. 91-92.

¹¹⁰ In her essay on R. S. D. Harman, Helms also considers why a 1930s client would desire such a radical appearance for their home. The idea that a change from the typical aesthetic of New Zealand homes was desired by the client is also a possibility for Kantara. Ruth Helms, 'The Architecture of R. S. D. Harman,' B.A.(Hons) in Art History, University of Canterbury, 1990, pp. 47-48.

Wilding had returned from war service in Egypt, Turkey, France and England. Al Qantara Sharq at Suez in Egypt is where the name of the house originates, and is also perhaps where Wilding noted the type of architecture characteristic of a warmer climate.¹¹¹ Bowman cites the influence of Munnings for Kantara's earthquake resistance, which relied upon its monolithic construction and use of heavy-gauge steel in the concrete slabs. Munnings was well-schooled in these methods thanks to early training in England and his recent experiences in India.¹¹²

What may initially seem as a nod to European Modernist forms at Kantara ends in its construction, materials and linear emphasis. The plain, slightly projecting strips that act as cornices for some external portions and shallow windows help relieve the building of an unforgiving fenestration that was preferred by European practitioners of the Modern Movement.¹¹³ However, the home was the inspiration for a purely modernist design for Wilding's brother Edwyn at 'Te Mania' on the Conway Flat (pl. 67). Designed by R. S. D. Harman in 1937, this home incorporates the balconies and flat roof of Kantara, but also extended them in a streamlined exploration of European Modernism.¹¹⁴

Homes such as the Bates house and Kantara may at first appear to be anomalies in the firm's domestic architecture. They are however, symptomatic of the diversity in architectural styles that architects faced following the First World War. A client's

¹¹¹ Conversation with Wilding's son, Anthony Wilding, 18 March 2013. Wilding had also visited India, the Middle East and Europe in 1913. Richardson, p. 304. *The Press*, 21 March 1919, p. 7; Auckland War Memorial Museum, Cenotaph Database Website, accessed 15 January 2013.

¹¹² Munnings was reported to be studying this kind of construction in England and Paris over several months in the late 1900s. *The Press*, 25 August 1909, p. 4; Bowman, p. 91.

¹¹³ Architect W. H. Gummer's design for his own home in Auckland ('Stoneways,' 1927) is comparable to Kantara for its modernised appearance. His design 'Tauroa' (1916) also contains similar elements.

¹¹⁴ Helms, 'The Architecture of R. S. D. Harman,' pp. 48-50.

chosen design was the outcome of the many transformations experienced by Canterbury society during and following the war period, reflecting the effects it had on the building industry, the surge of technological advancements and a gradual change in the everyday lifestyles of New Zealand families. This final period of the firm as it was led by either J. J. or J. G. in conjunction with Harman, concluded in 1927 with Harman's death on 26 December; he was sixty-eight years old.¹¹⁵ J. G. was left to continue the firm in partnership with E. E. West as Collins and West. J. J. died in 1933 at his Bristol Street home, aged seventy-eight.

¹¹⁵ Harman's death appears to have been rather sudden as he had a robust health and had not yet retired from practice. Interview with Peter Harman, 4 May 2013.

Conclusion

Over a lengthy and prosperous period of forty-four years, Collins and Harman made a major contribution to the domestic environment of Canterbury. In each of their obituaries it was concluded that both J. J. Collins and R. D. Harman had made significant impressions with their “fine private residences in Canterbury” that had remained “unsurpassed.” Harman’s obituary noted that he was “one of the most prominent architects in the Dominion,” while Collins’ obituary, written nearly six years later, emphasised his “professional prominence,” stating that “to his skill as an architect there are many memorials about Christchurch and other parts of New Zealand.”¹ These tributes make quite a contrast to the firm’s relative obscurity in recent architectural histories, revealing the disadvantages of a modern historical approach of consistent stylistic development to evaluate an architect’s work.

In fact, it is extremely difficult to assess Collins and Harman in this way since it is apparent that the firm did not develop its work in a clear-cut linear progression. A rigid framework such as this ignores several important factors of architectural practices, passing over the firm’s achievements in fostering the growth of the profession, the individual needs of its clients and the significance of certain designs to follow what appears to be a continuing line of advancement. The nature of the firm’s practice during a period of social and economic upheaval dictated that it produce designs in complete accordance with its clients’ wishes, resulting in differing tendencies throughout its work.

¹ *The Press*, 27 December 1927, p. 12; 3 June 1933, p. 17.

One of the tendencies that emerged frequently was the reusing of certain designs to form the basis for other commissions, creating a series of prototypes that could be adjusted individually, according to the needs of the clients. Collins and Harman's own homes acted as models for a series of related designs. These models were drawn from according to the needs of other clients, forming a distinctive vocabulary for clients who shared a similar socio-economic status. A key advantage of this approach is demonstrated by the firm's commissions for several clients from the same family such as the many homes designed for various Rhodes and Deans family members, whose homes were visually linked by distinctive architectural motifs that asserted the familial and occupational relationships between the owners of those houses. However, other designs were treated in isolation and despite the visual links between them, Collins and Harman managed to approach each design individually.

The role of the firm's clientele is also a notable element throughout its work as Collins and Harman consistently represented its clients' identities in their designs. A client's economic and social status was epitomised in their home, yet the close consideration the firm took of each client in the design of their home suggests that they recognised additional characteristics than their immediate social position. Commissioning a home from an architect was an instrument of selfhood that these self-made clients, who required identity and reassurance, strove for in order to articulate their position in a young Canterbury society.² Yet something more is visible here as homeowners sought to differentiate themselves further in their neighbourhoods using the appearance of their homes and gardens. The naming of their properties demonstrates this aim as families who had attained a comfortable

² Burnett, p. 196.

level of living then desired to emphasise their individuality further in their community. For instance, in the same way that houses were named after ancestral homes, the architectural language of the building also expressed where the family originated from.

A client's occupation, heritage, values, attitudes and aspirations were equally inherent in each of Collins and Harman's designs and were each articulated in the forms and layout of these houses. Each could alter and evolve as a physical record of the family's lives and identity. In effect the firm provided its clients with a means of expressing *themselves* as well as their position in society.³ That the firm was sought after by a diverse range of clients suggests that it was widely recognised as being able to provide a fitting 'façade' for Canterbury residents who were in the process of formulating their identity against the blank canvas that New Zealand offered around the turn of the twentieth century.

The firm's domestic designs exhibit the ideas and technologies of its time, forming a readable history of domestic life in Christchurch. Many clients preferred to live in areas that had pleasant natural scenery, could accommodate leisurely activities and had an improved ability to reach one's place of work. Fendalton and Cashmere were predominantly favoured in these respects, indicating a wider pursuit of the Garden Suburb environment and its English domestic lifestyle. Another point of interest generated by Collins and Harman's clients is the substantial number of female clients. In some commissions, women were the chief clients rather than their husbands or other male relations, overseeing the contracts and drawings, and participating in the

³ Archer, pp. 2-3, 21.

design process. Clearly, these women had a reasonable level of independence within their families that allowed them to take an active part in the design of their homes.

Because the firm carried out work as it was required by its clients, the firm was also somewhat restricted by them. This goes some way to account for its domestic designs being sometimes perceived as conservative. Overall, the firm remained on the side of convention, reducing elements that were sometimes “too modern” for its clients’ tastes. Yet innovations were sometimes included in its work, combined with earlier, sometimes outdated features that result in the firm’s domestic designs being defined as traditional. More progressive qualities were adopted when the firm was encouraged by the work of Seager, a tendency that is particularly visible in the cottages and bungalows the firm completed only a few years after Seager had introduced them. In a sense, practices like Collins and Harman’s were vital in the popularisation of Arts and Crafts and modern planning principles, providing these characteristics for clients in ways that were easier to swallow. The firm ultimately proved to be highly adept in catering specifically to the requirements and identities of its clients, as per individual necessity.

In many of its nineteenth century domestic designs, the firm was firmly rooted in the picturesque appearance of English Domestic Revival homes. By the twentieth century Collins and Harman was at best only an occasional adherent of the Arts and Crafts movement, preferring at this stage to reference the appearance of British Arts and Crafts inspired buildings. Not until the mid-1900s did Collins and Harman display stronger Arts and Crafts attitudes in its work, a trend that was amplified by the International Exhibition of 1906. As the firm’s clients were particularly interested in

the aesthetic displayed by the exhibits, it was then allowed more freedom to explore recent Arts and Crafts developments in modern planning and in the effects of reduced external ornamentation.

The marked conservatism of many of the firm's house designs also points to the strength of its clients' connections with the traditions and culture of Great Britain, as the development of Collins and Harman's architecture points to a development in local identity. A majority of the firm's clientele was made up of British immigrants and their children who desired to recreate the customs and culture that characterised the Homeland.⁴ Naturally the pursuit of what they felt to be home-like led them to nostalgically prefer English forms of art, furnishings, architecture and landscapes to any other source. However, the different environment and conditions of New Zealand prevented the complete imitation of British architecture, allowing an opportunity for indigenous "distinctive forms of art" to develop.⁵ The dominance of English architectural influences and the affinity the firm's clients felt with Europe were gradually amalgamated into the expression of British characteristics in a distinctively New Zealand manner.⁶ Collins and Harman's sampling of American architectural elements in combination with English forms is an example of this, joining their peers in looking to North American sources as a "mediatory" middle-ground in the adaptation of external influences to suit local requirements.⁷

⁴ Hitchmough, *The Arts and Crafts Lifestyle*, pp. 15-16; David Novitz and Bill Willmott, eds., *Culture and Identity in New Zealand*, Wellington, G.P. Books, 1989, pp.4-5.

⁵ Seager, p. 481.

⁶ P. J. Gibbons, 'The Climate of Opinion,' Oliver and Williams, eds., *The Oxford History of New Zealand*, pp. 302-303.

⁷ McEwan, 'An 'American Dream,' pp. 6-7, 257, 259-260.

By the very fact that English architecture could not be reproduced in New Zealand, Collins and Harman were fulfilling Seager's ideal of fostering the nation's own architectural style. In the repetition of motifs such as irregular compositions and half-timbering, the firm effectively created its own vernacular and contributed these forms to the local architectural environment. These were adopted by the firm's local contemporaries such as the England Brothers and Clarkson and Ballantyne, and helped reinforce a standard approach to domestic architecture in Canterbury.

Collins and Harman's social statuses were also immensely important in their practice. With their respectable backgrounds, family connections and acquaintances from Christ's College, the partners were able to mix with members of Canterbury's elite in a variety of sports clubs and organisations, demonstrating the essential role that an architect's social life played in their career. Forming relationships with numerous well-known and interconnected figures in Canterbury allowed J. J. and Harman especially to secure their reputations as architects of choice for prominent figures in society. The close-knit nature of architectural patronage in Christchurch is revealed when the connections of former clients also engaged the firm. The importance of its domestic work for these clients cannot be underestimated as many of these commissions also secured for them significant and large-scale commercial, public and ecclesiastical commissions.

Collins and Harman may initially seem to be a strong commercially-focused architectural practice, yet this is not entirely the case. J. J. and Harman's training by one of New Zealand's foremost Gothic Revival architects in the late nineteenth century introduced the pair to an advanced artistic practice of architecture which they

continued throughout their careers. From the various journal clippings in its archives it is clear that the firm was interested in supplementing its knowledge of the latest developments in architecture. J. J., J. G., Harman and Munnings were all working members of the CSA,⁸ which encouraged them to pursue artistic developments in their work and allowed them to associate with their contemporaries. Additionally, their dedication to the growth of the local profession in bodies such as the CAA and NZIA rules out any sense of the practice being focused entirely on the commercial elements of the business.

Moreover, Collins and Harman's office provided a well-established training environment for several Christchurch architects, though few achieved the same prominence as their mentors. These included Ernest Anderson, Frank Harris, Jack C. Hollis and Maurice Guthrie, and of course J. G. and E. E. West, who ran the next phase of the business together until 1936, when J. G.'s son J. K. Collins joined the office.⁹ 'Collins and Son' ran until 1953 when J. K. bought the business and J. G. retired two years later. Architects Graeme Loveridge, Maurice Hunt and Daryl Partridge ('Collins, Hunt and Loveridge') were the last principals of the firm, which was dissolved in 1993 after 123 years of practice.¹⁰

Collins and Harman's attitude towards their profession is also apparent in their awareness of the impact of their domestic designs. Harman's perspective drawings

⁸ 'Canterbury Society of Arts, Twenty-Eighth Annual Exhibition, March 19th, 1908,' exh. cat., Christchurch.

⁹ Instead of training in Collins and Harman's office like his cousins Frank Harris and Ernest Anderson, R. S. D. Harman trained under Seager and McLeod in 1915-1916. Before he left for the war in 1917 his uncle offered him a position in Collins and Harman, which he declined. R. S. D. later became a partner in Cecil Wood's office in 1926. Interview with R. T. C. Harman, 4 May 2013. Staff member Frederic Marchant left the firm to become an architect and engineer, *Feilding Star*, 7 March 1917, p. 2. Helms, 'The Architecture of R. S. D. Harman,' p. 2.

¹⁰ J. G. retired in 1955. Interview with Maurice Hunt, 6 October 2011; Collins, p. 21.

suggest that he was proud of the firm's achievements in its work for the Rhodes and Grigg families, realising also the importance of undertaking such large commissions, as did J. G. in his watercolour painting of the 1912 Finch house. J. J. was interested in photography and the many photographs of completed domestic designs in the firm's archives attests to an enthusiastic desire to document their successful business.

An abundant and enduring architectural practice such as Collins and Harman certainly deserves to count amongst the notable architectural firms of New Zealand. Over many years the principals of the firm played vital roles in the development and promotion of the local profession. Their unreserved professionalism in the manner they carried out their business and dedication to the realisation of their clients' wishes in a variety of homes was a remarkable achievement for the period in which they worked. Although its domestic designs were not always particularly innovative, the firm's contribution to the domestic environment throughout Canterbury was great. The remnants of its domestic designs that still stand today are only a few of the "many memorials" to Collins and Harman's work in the region.

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**The Domestic Architecture of Collins and Harman
in Canterbury, 1883 – 1927**

A Thesis submitted in partial fulfilment
of the requirements for the Degree of
Master of Arts
in Art History
at the
University of Canterbury

By
Laura Dunham

University of Canterbury

2013

The Domestic Architecture of Collins and Harman in Canterbury, 1883 – 1927

Laura Dunham



Volume II

Appendix 1: Key Dates

- 1870** W. B. Armson arrives in Christchurch and sets up an office in Colombo Street.
- 1871** J. J. Collins enters the practice at age sixteen.
- 1877** R. D. Harman enters the practice at age eighteen.
- 1881** Armson's offices move from Hereford Street to 203 Gloucester Street.
- 1883** On the 22nd of February, Armson dies. Collins buys the business and takes on George Lloyd as a partner. The firm is now known as 'Armson, Collins and Lloyd.'
- 1884** R. D. Harman becomes a partner in December after buying out George Lloyd's interest in the firm, which becomes 'Armson, Collins and Harman.'
- 1897** The Christchurch Association of Architects is formed in July; J. J. is a founding member.
- 1898** J. J. becomes president of the CAA.
- 1903** 17th August, J. G. Collins begins work with the firm.
- 1905** NZIA is founded; J. J. represents Canterbury on its council. Both J. J. and Harman are elected as Fellows of the Canterbury branch.
- 1907** J. J. is re-elected head of NZIA Canterbury branch.
- 1914** J. G. is made Life Member of the NZIA.
- 1917** Office moves from 203 Gloucester Street to the Harman and Stevens building at 81 Hereford Street.
- 1919** J. F. Munnings becomes a partner in the firm ('Collins, Harman and Munnings') and leaves in 1922.
- 1921** 17th August, J. J. retires from practice.
- 1925** J. G. becomes chairman of the NZIA Canterbury branch.
- 1927** Harman dies on the 26th of December, leaving the business to J. G. Collins and E. E. West. The firm becomes known as 'Collins and West.'
- 1933** J. J. dies 2nd June.

Appendix 2: Staff Members

Confirmed staff members of Collins and Harman's office:

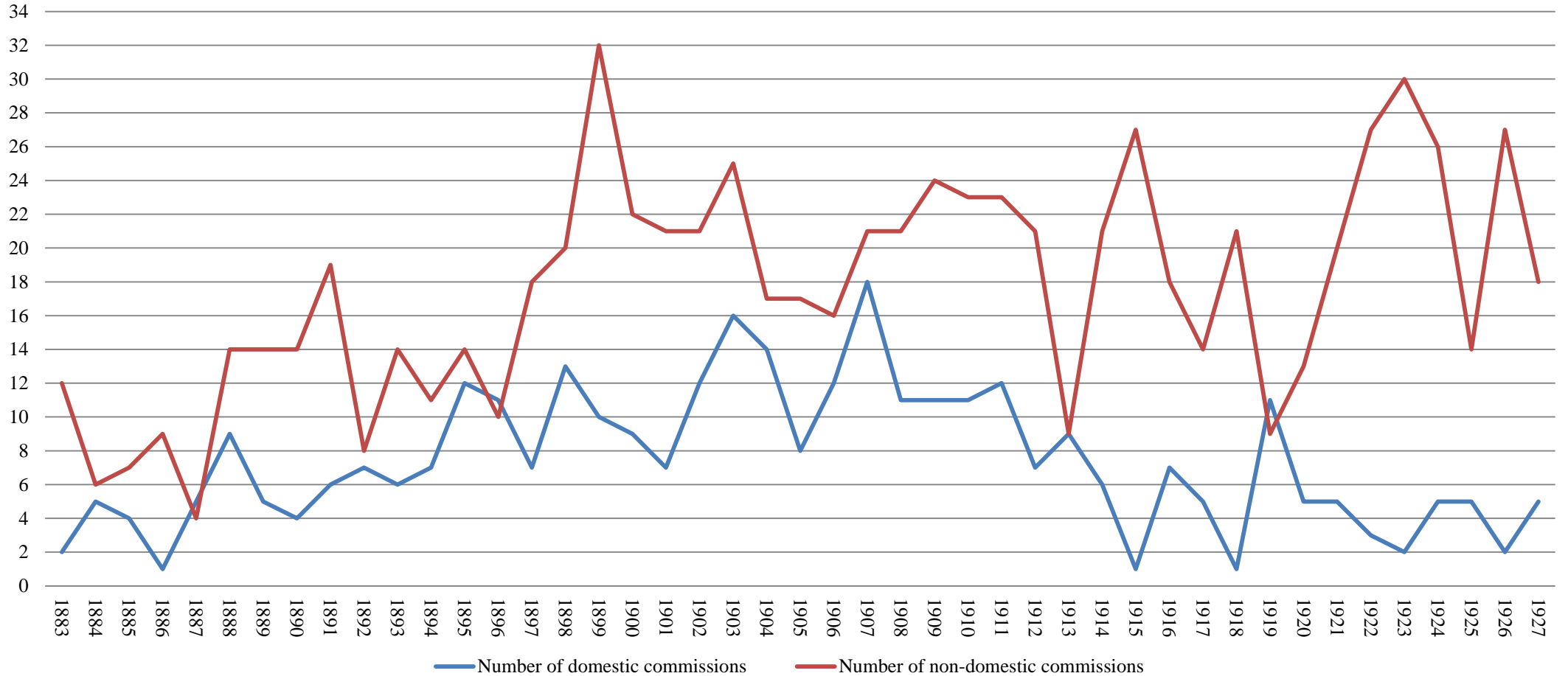
- | | |
|----------------------------|------------------------|
| • J. J. Collins | 1871 – 1921 |
| • George Lloyd | 1883 – 1884 |
| • R. D. Harman | 1877 – 1927 |
| • J. G. Collins | 1903 – 1953 |
| • Frederic Norman Marchant | c.1908 |
| • Walter D'Arcy Cresswell | c.1912 |
| • Lena Kate Collins | 1912 – (?) |
| • Alice Bates Collins | 1912 – c.1916 |
| • Ernest C. R. Anderson | 1912 – 1917 |
| • Harry Thompson | 1913 – 1914, 1920 |
| • Frank C. Harris | c.1914 – (?) |
| • Edgar Ernest West | 1916 – 1930 or 1951(?) |
| • Jack Chell Hollis | c.1919 – 1921 |
| • C. E. Hollis | c.1921 |
| • J. F. Munnings | 1919 – 1922 |
| • A. W. Dawson | 1925 |
| • Eric Undrill | c.1926 – c.1961 |

The following names are also recorded in the firm's archives and by Collins (1965) as members of staff, however they lack dates of their work with the firm.

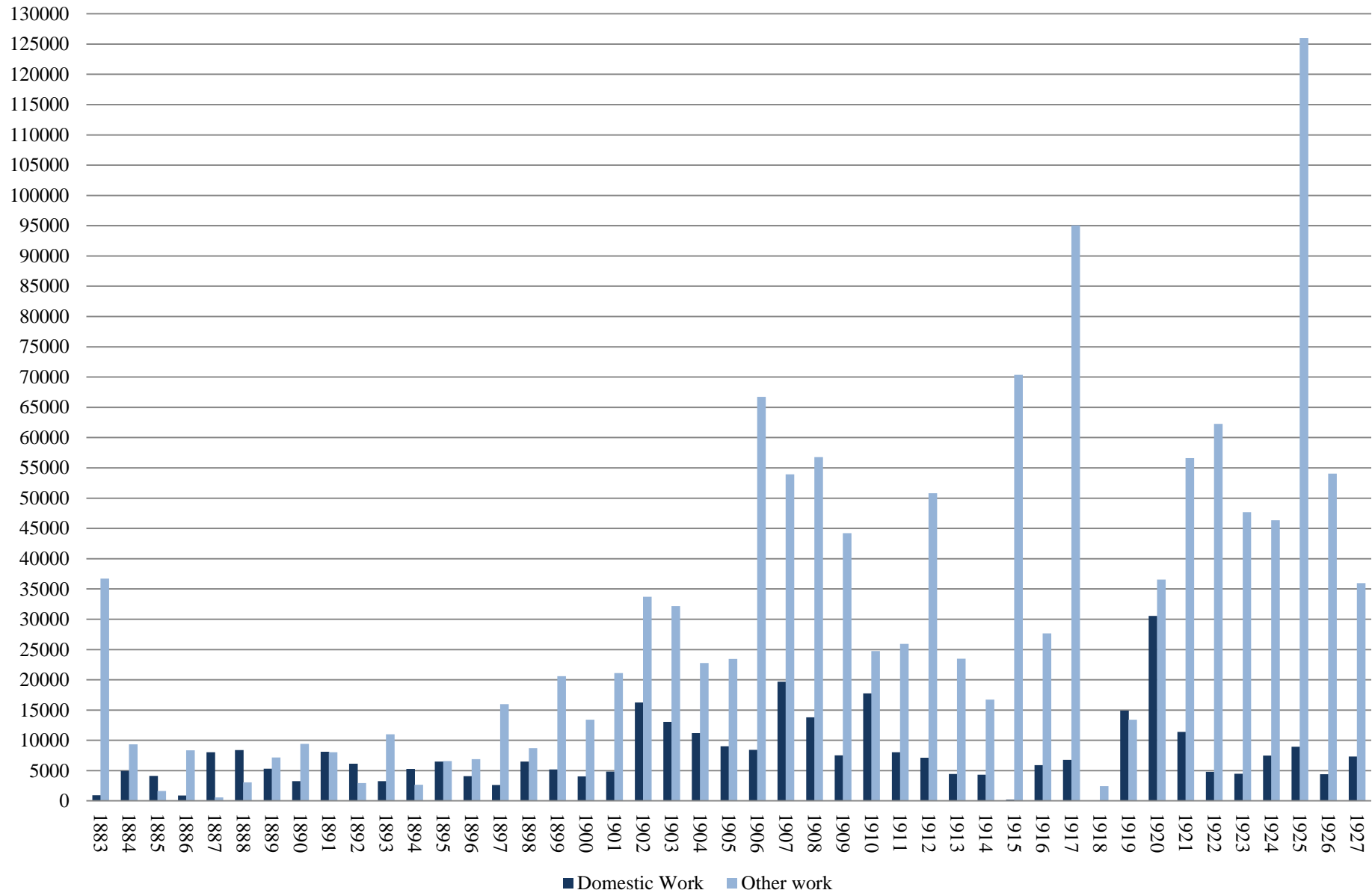
- Charlie Innes
- F. J. Marquand
- M. J. Guthrie
- G. Taylor Shaw
- (?) Young
- (?) Drew
- (?) Aston

Appendix 3: Graphs

Graph 1
Number of Commissions, 1883 – 1927



Graph 2
Income from Domestic Commissions 1883-1927 (£)



Appendix 4: Table of Domestic Commissions 1883 – 1927

The following list of domestic commissions has been compiled from Collins and Harman's Register of Commissions, architectural drawings (held by homeowners and institutions), photographs, account books, contract books, newspaper or periodical reports, advertisements (including tenders) and other published material.

Because the Register of Commissions does not always specify the type of building for certain commissions, only the commissions that are known to be domestic have been included. Each refers to the building destined for the occupation by a single household, i.e. as opposed to a dwelling built for multiple residents who are unrelated, such as a convent or a hostel. Associated domestic structures and commissions that were not built are also listed here.

Since this catalogue is also an attempt to record when a house was removed or destroyed, the medium and associated date is also listed. A tick indicates that the building remains on this site to this day.

NOTE: 'MB' refers to the architectural drawing collection of the Macmillan Brown Library at the University of Canterbury; 'RR' is the archival collection at Rangi Ruru Girls' School; 'CM' is the Canterbury Museum, and 'MB photo' and 'MB Specs' refers to visual or other documentation of the commission in lieu of an associated architectural drawing in the Macmillan Brown Library Armson-Collins Collection.

Date	Client, Commission	Location	Drawing	Existence
1883				
	A. R. Bloxam	51 Norman's Rd, Papanui	MB	
	Miss Mitchell	Kilmore St		
1884				
	N. J. Kilgour, cottage	Dallington		
	A. E. G. Rhodes, stable	Hewitts Rd	RR	Demo'd
	Deanery	Armagh St	MB	Demo'd 1963
	John Joyce	London St,	MB	

		Lyttelton		
	R. Hill Fisher, not built	Addington		
1885				
	A. T. Chapman	Springbank	MB	✓
	Mrs Packe, cottage additions	Riccarton		
	Mrs Packe, painting house			
	A. E. G. Rhodes	Hewitts Rd	RR	✓
1886				
	Mr Beatson	St. Albans		
1887				
	E. C. Minchin	Richmond	MB	
	A. E. G. Rhodes, stables, fence	Hewitts Rd	MB (stables)	
	J. B. Gresson, alterations			
	H. N. Nalder, additions to house, not built	Lyttelton		
	G. H. Rhodes, 1 st plans, not built	Claremont		
1888				
	A. W. Money	Carlton St		
	G. H. Rhodes	Claremont	MB photo	✓
	A. E. G. Rhodes, painting	Te Koraha		
	Mrs Tancred, fence	Park Tce		
	H. N. Nalder, additions	Lyttelton		
	A. Marshall	Linwood	MB	
	Mr Leeston Smith	Leeston		
	George Gould, not built	Springston		
	Mr Booth	East Belt (Fitzgerald Ave)		
1889				
	F. Homersham	Bligh's Rd		
	J. D. Lance	Horsley Down	MB Photo/Owner	✓
	R. H. Rhodes	Blue Cliffs	MB	
	M. C. Harris	Park Tce		
	C. Ensor	Mt Grey		
1890				
	H. R. Homan	Fendalton	MB	

	H. D. Buchanan	Kinloch, Little River		
	John Grigg, cottage, not built	Longbeach		
	A. Merton	Cambridge Tce	MB	
1891				
	G. H. Merton	Sumner		
	G. E. Rhodes	Meadowbank	MB photos	✓
	A. E. G. Rhodes, vinery	Te Koraha	MB	
	W. Lake	Hereford St west		
	John Grigg	Longbeach	MB (perspective)	Fire 1937
	Additions to house	Middleton	Tender	
1892				
	A. E. G. Rhodes, painting	Te Koraha		
	A. E. G. Rhodes, lodge	Te Koraha	MB	
	G. E. Rhodes, woolshed,	Meadowbank		
	G. E. Rhodes, tanks, mill	Meadowbank		
	W. McClurg	Avonside	MB	
	Dr Downes	Papanui Rd	MB	
	T. Bassett	Hornby		
1893				
	L. H. Davie	Fendalton		
	Mr Chick	Fendalton		
	A. W. Bennett	Rolleston Ave	MB	
	Major Richards	Worcester St		
	A. E. G. Rhodes, moving house, additions	Te Koraha	MB (stable additions)	
	W. J. P. Boulton	Linwood		
1894				
	Manning & Russell	Rakaia Island		
	C. W. Adams, painting	Park Tce		
	J. G. G. Simpkinson	Stony Creek		
	Public Library, Librarian's House	109 Cambridge Tce	MB	EQ 2011
	A. E. G. Rhodes, additions	Te Koraha	RR	
	H. H. Secretan, stable			
	W. Lake, painting	Hereford St		

1895				
	John Anderson, additions	17 Armagh St	MB	✓
	W. Lake, additons	Sumner		
	W. T. Charlewood, additions			
	G. E. Rhodes, painting,	Meadowbank		
	G. E. Rhodes, porch	Meadowbank		
	G. E. Rhodes, cow shed	Meadowbank		
	Dr Jennings	Otakaro	CM photos	Disassembled 1925
	R. Bowen, cottage	Fendalton		
	H. J. Beswick	91 Carlton Mill Rd		
	Dr De Renzi	Oxford Tce	MB	
	B. K. S. Lawrence	Fendalton	MB Specs	
	W. B. Fox	Medbury	MB	
1896				
	R. Snow	Wilsons Rd		
	H. H. Secretan, additions	Fendalton		
	S. C. Kesteven, additions	Bryndwr		
	H. F. Wigram, additions	Park Tce		
	H. F. Wigram, painting	Park Tce		
	A. E. G. Rhodes, groom's cottage	Te Koraha		
	George Butler	Gebbies Valley		
	F. de C. Malet	Clearwell	MB	
	Joshua Little	Fendalton	MB	
	E. J. Ross	Garden Rd	MB	
	Norton Francis	Waimate	MB	
1897				
	H. S. Richards	North Belt (Bealey Ave)	MB	
	E. M. Dawe	Bryndwr	MB	
	G. H. Rhodes, additions	Claremont		
	C. Ensor, woolshed	Mt. Grey		
	Mrs McLean	Waiwetu St	MB	
	Christchurch Gas Co., cottage	Gas Works Rd	MB	
	G. E. Rhodes, cottage	Meadowbank		

1898				
	Donald McLean	Mt. Hutt	MB	
	Dr A. De Renzi, cottage	Sumner	MB photos	
	G. S. Williden	South Belt (Moorhouse Ave)		
	Mr Turnbull	Lower Riccarton	MB	
	G. E. Rhodes, woolshed	Meadowbank		
	A. E. G. Rhodes, garden wall, stable additions	Te Koraha	MB	
	W. Lake, painting			
	J. W. McAlpine, cottage, not built			
	J. W. McAlpine, 2 nd commission for cottage, also not built			
	G. E. Way	Dyers Pass Rd	MB	
	S. S. Blackburne	Armagh St west	MB	
	Dr De Renzi			
	Mr Hendon, cottage	Walker St		
1899				
	A. R. Bloxam, additions	51 Norman's Rd	MB	
	Thomas Dicken	Lower Riccarton	MB	
	James McDonald, cottage	Fendalton		
	Canterbury College, cottage	Lakeside	MB	
	A. E. G. Rhodes, greenhouses	Te Koraha		
	A. Tyree	South Malvern	Tender	
	C. J. Price, house and fencing	Avonside	MB	
	C. J. Price, fencing	Avonside		
	J. D. Dickinson	Rossall St	MB	
	Miss Crosbie	Armagh St	MB photo	
1900				
	George Gerard, additions	Snowdon		
	Hawarden Presbytery	16 O'carrolls Rd, Hawarden	MB	✓
	John Anderson	Armagh St		
	Mr Little	Fendalton	MB	
	R. Allen	Riccarton Mills	MB	

	James Knight	High St	MB	
	A. E. G. Rhodes, painting	Te Koraha		
	W. A. Day	Gloucester St west	MB photo	
	R. C. Wilson	Cheviot	MB	
1901				
	Lyttelton Council, cottage at Pumping Station	Heathcote	Tender	
	George Rutherford, billiard room			
	Bank of N. S. W., cottage	Heslerton	MB	
	H. S. Richards	Manchester St	MB photo	
	S. B. Seymour	Fendalton		
	C. J. G. Samuda	Fendalton	MB	
	A. E. G. Rhodes, Royal Visit, alterations and additions	Te Koraha		
1902				
	Moffat, repairs after EQ	Cheviot		
	D. Matson	Finglas St (Paparua St), Papanui	MB	
	A. E. G. Rhodes, additions	Te Koraha	MB	
	George Holmes	Knocklynn, Tai Tapu	MB photo	✓
	Mrs H. B. Johnstone	Park Tce and Dorset St	MB	Demo'd 1972
	J. C. Helmore, additions			
	A. C. Morrow	Rugby St	MB	
	R. C. Bishop	Cambridge Tce	MB	
	W. H. Montgomery	Wairewa, Little River	MB	✓
	Mrs George Rutherford	Clyde Rd (4 Medbury Tce)	MB	✓
	Thomas Maude	Holly Rd		
	House	McFaddens Rd		
1903				
	A. R. Inwood	Cashmere		
	J. Cook, cottage	Windmill Rd (Antigua St)		
	W. H. Triggs	Mile Rd (Woodham Rd)	MB	
	W. H. Denton	Mile Rd	MB	

	J. P. Newman	Timaru	MB	
	A. S. Bruce	Opawa	MB	
	Lyttelton Council, cottage at Pumping Station	Lyttelton		
	George Gerard	Snowdon		
	Dr B. Moorhouse	Oxford Tce	MB	
	T. Teschemaker	Middleton	MB	✓
	A. W. Beaven	Te Rae, Redcliffs	Owner	EQ 2011
	C. Meredith Kaye, hut	Rakaia		
	C. H. Poulsen			
	G. E. Rhodes, painting			
	F. M. B. Fisher	Fendalton		
	W. Strange and Company	Dundas St	MB	
1904				
	MacCarthy & Clark, shop and dwelling	St. Asaph St		
	M. A. T. Drummond	Leinster Rd	MB	
	Leslie Rutherford/Percy Johnson	Mt Torlesse	MB	Fire 2006
	John Deans	Homebush		EQ 2010
	Mrs George Rutherford, stable	Fendalton		
	A. M. Paterson	Avonside	MB	
	Christchurch Hospital, surgeon's house		MB photo	
	E. Harris, cottage	O'Kains Bay		
	T. B. Gaffney	Esplanade, Sumner	MB	✓
	H. Engelbrecht	Rossall St	MB	
	J. J. Collins	Carlton Rd	MB photo	
	Leonard Clark	Colombo St	MB photo	
	James MacFarlane	Clive Grange, Napier	MB	Fire 1979
	J. and T. C. Robson, additions	North Belt	MB Specs	
1905				
	Dr A. Moorhouse	Worcester St east		
	A. E. G. Rhodes, closets, etc	Te Koraha		
	A. E. G. Rhodes, septic tank		MB	

	Mrs Louisa Souter	Redcliffs		
	C. G. Russell	Nakumaru, Wanganui		
	Dr Finch, coachman's cottage	Wilson's Rd	MB	
	Mr Francis	Barbadoes St		
	A. R. Bloxam, additions	Norman's Ln	MB	
	R. D. Harman	59 Hagley St	MB	
1906				
	Mr Aldridge, shop and house	Waltham Rd		
	John Suckling	106 Rugby St	MB	
	Leslie Rutherford, additions	Macdonald Downs	MB	
	F. J. Savill	(Now Sandown), Waddington	MB	✓
	H. S. Graves	Fendalton	MB	
	A. E. G. Rhodes, painting			
	W. Jameson	54 Garden Rd	MB	✓
	Mrs Dilloway, cottage	Burwood	MB	
	Father Richards, Presbytery	Lincoln	MB	
	H. A. Knight, cottage	Darfield		
	Mrs Charles Cook	Armagh St		
	H. McLean	Mt. Hutt		
1907				
	Public Trustee cottage	Ohoka		
	Mrs George Rutherford	Rakaia Gorge	MB	✓
	Public Trustee	Woolston		
	H. E. Button	Rossall St and Merivale Ln	MB	
	J. H. Williams	16 Chapter St	MB	✓
	W. Field, cottage	Sumner	Tender	
	W. H. Jennings	35 Knowles St	MB photo	✓
	Mrs J. Wilkin	Holmwood Rd	MB	
	Dr Westenra	Oxford Tce and Lichfield St	MB photo	✓
	P. A. Herman	268 Papanui Rd	MB photo	
	S. S. Blackburne	Dyers Pass Rd	MB photo	

	P. Chick, additions and alterations	Fendalton	MB	
	C. L. Hart	91 Rugby St		
	A. L. Pratt	39 Holly Rd	MB	✓
	Mr Costello	The Peaks	MB	
	G. G. Holmes	Pigeon Bay		
	Father Richards	Lincoln	MB Specs	
	Public Trustee, stable	Woolston		
1908				
	G. H. N. Helmore	Helmore Rd	MB	
	R. H. Fisher	Woodbridge, Carlton Rd	MB	
	S. S. Blackburne	Cashmere	MB	
	Percy Aynsley	Methven		
	Hon. G. W. S. Lyttelton	Winchester	MB	
	Public Trustee, cottage	Little River	Tender	
	St. John's Vicarage	Hororata	MB	EQ 2010
	J. A. Holmes, restoration and additions	Bangor, Darfield	MB Specs	
	P. Wynn-Williams	Fendalton		
	R. M. D. Morten	Ahuriri, Little River Rd	MB Specs	
	A. E. G. Rhodes, alterations	Te Koraha	MB	
1909				
	H. J. Beswick	Carlton St		
	Deans Trustees, cottage	Waimarama	MB	
	Deans Trustees			
	Deans Trustees, cottage and stable	Waimarama	MB	
	Deans Trustees, cottage and stable	Waimarama	MB	
	J. F. Buchanan, woolshed	Greenhills, Kaikoura		
	J. F. Buchanan, cottage	Greenhills, Kaikoura		
	J. Ensor	Mt. Thomas	MB	
	John Deans	Kirkstyle, Waddington	MB	
	G. Gould, garage	14 Fendalton Rd		

	Leslie Rutherford, alterations	Macdonald Downs	MB	
1910				
	St. Andrew's manse	Lincoln Rd	MB	
	Peter McFarlane	Woodgrove	MB	
	T. E. Taylor	1 Rue Benoit, Akaroa	MB	✓
	J. W. K. Lawrence	Fendalton		
	Broadway, not built	Armagh St		
	T. G. Russell	Papanui Rd and Knowles St	MB	EQ 2011
	T. D. Harman	101 Fendalton Rd	MB	✓
	A. E. G. Rhodes, stable, not built		MB	
	A. Morten	79 Carmen Rd	MB	✓
	George Gerard	Fendalton		
	Canterbury College, cottage	Cass	MB	
1911				
	Dr Nedwill	Fendalton	MB	
	Rev. F. R. Inwood	19 Cracroft Tce	MB	
	C. White-Parsons	Idris Rd	MB	
	Dr Finch, bridge	Shirley	MB	
	Lancaster Park, caretaker's cottage	Lancaster Park	MB	
	T. A. B. Bailey	Tuckahoe, Garden Rd	MB	
	Captain F. Harris	Rowallan, Homebush	MB	✓
	Captain F. Harris, whare and bridge	Rowallan	MB	
	John Hall, not built	Papanui Road	Tender	
	Dr Finch, cottage and garage	38 Banks Ave	MB	✓ (garage)
	Dr Finch, repairs			
	J. J. Collins	Park Tce and Kilmore St	MB	
1912				
	J. F. Buchanan, additions	Kinloch, Little River	MB	
	F. Wilding	Opawa		

	J. Milliken	Springfield	MB	
	L. Acland, repairs	Cranmer Sq		
	Doctor's house, Sanatorium			
	B. Guinness	21 Martin Ave	MB	✓
	Dr Finch, additions	Runnymede	MB	
1913				
	A. E. G. Rhodes, painting	Te Koraha		
	A. E. G. Rhodes, labour			
	A. E. G. Rhodes, fencing			
	A. E. G. Rhodes, extra storey and servants' hall		MB	✓
	A. E. G. Rhodes, heating			
	R. O. Lindsay	Idris Rd	MB	
	H. M. Buttle	Sumner		
	H. F. Nicol, garage			
	Deanery, additions			
1914				
	Mrs C. S. Bowden	Park Tce	G. L. Clark	
	A. E. G. Rhodes, rooms over stable	Te Koraha	MB	
	A. E. G. Rhodes, heating stable			
	E. W. Amos	2 Strickland (Antigua) St	MB	
	R. Wallwork	42 Gracefield Ave	MB	✓
	C. H. Lewis	56 Dyers Pass Rd	MB	
1915				
	T. G. Russell, alterations			
1916				
	Miss Bishop, additions	Cranmer Sq	MB	
	Riccarton-St. James, vicarage	Rotherham and Peverel St	MB	Sold 1923/Since demo'd
	Ernest Millar	20 Winchester St		✓
	F. J. Savill, alterations	St. Helen's Station		
	Canterbury College, caretaker's cottage			
	Sanatorium, two cottages	Coronation Hospital		

	A. J. Bunz	Sumner		
1917				
	Bottle Lake Hospital, gatekeeper's cottage			
	Bottle Lake Hospital, moving nurses' and maids' cottages			
	F. J. Savill, homestead	St. Helen's Station	MB	✓
	F. J. Savill, cottage	St. Helen's Station		
	F. J. Savill, stable	St. Helen's Station		
1918				
	F. J. Savill, cottage	St. Helen's Station	MB	
1919				
	Mrs Richards	Brackendale	MB	
	Mr L. Hanson	Leinster Rd	MB	
	G. H. Mason	Hackthorne Rd	MB	
	Mrs A. Macfarlane	75 Harakeke St	MB	
	J. E. Bates	43 Holmwood Rd	MB and owner	✓
	Domains Board, curator's house	7 Rolleston Ave	MB	✓
	G. Popplewell	Rotherham		
	R. Wright	68 Merivale Ln	MB	
	W. H. Rose	Chapter St		
	G. H. Congreve	Christchurch	MB	
	Holly Lea, alterations	Manchester St	MB	✓
1920				
	John Bates	Clyde Rd		
	John Bates	119 Clyde Rd		
	Mrs G. Rutherford	Brackendale	MB	
	A. E. G. Rhodes, painting, etc	Te Koraha		
	Mrs Hannah	Cashel St		
1921				
	R. O. Lindsay	Cashmere	MB	
	J. T. McGee	18 Kauri St	MB	✓
	Mrs Wilkin	8 Holmwood Rd		
	L. H. Campbell	Happy Valley	MB	

	V. Massey	Macmillan Ave	MB	
1922				
	H. Kidson	Cashmere	MB	
	F. S. Wilding	Kilmarnock St		Demo'd c. 1970s
	A. E. G. Rhodes, cowhouse		MB	
1923				
	R. F. Goulter	Timara, Dog Point Rd, Blenheim	MB and owner	✓
	H. J. Otley	28 Heaton St	MB	
1924				
	G. E. Way	20 Helmore's Ln	MB	✓
	Mrs Herbert	Tancred St, Linwood		
	Miss Reid	121 Merivale Ln	MB	
	Miss Harman	99 Carlton Rd and Shrewsbury St		Demo'd 2002
	Dr C. T. Newton	15 Bealey Ave	MB	
1925				
	Librarian's house, additions	109 Cambridge Tce	MB	EQ 2011
	W. R. Burnett	24 New Brighton Rd	MB	✓
	H. C. Rogers	34 Merivale Ln	MB	
	F. J. Savill	St. Helen's Station	MB	
	Wairewa County Council, cottages	Council Hill Rd, Little River	MB	✓
1926				
	G. R. Maling	Rossmore Tce	MB	EQ 2011
	D. M. Foreman	Fulton Ave		
1927				
	I. Mawson	Irwell	MB	
	T. Chamberlain	Amberley	MB	
	Upper Sanatorium, Doctor's house			
	E. R. Sawtell	Sumner	MB	
	H. Cholmondeley	Governor's Bay	MB	
	Undated commissions:			
c. 1925	Ronald Fisher	St. Albans	MB	

c. 1900	Mrs McLean, additions	Waiwetū St	MB	
c. 1923	Dr G. M. Lester, additions	Webb St	MB	
	House	Possibly Hanmer	MB	
c. 1925	A. Marshall		MB	
c. 1925	Mrs C. M. Orford	Geraldine	MB	
c. 1906	T. Teschemaker, additions	Middleton	MB	✓
c. 1925	H. J. Otley, additions	Heaton Street	MB	

Plates

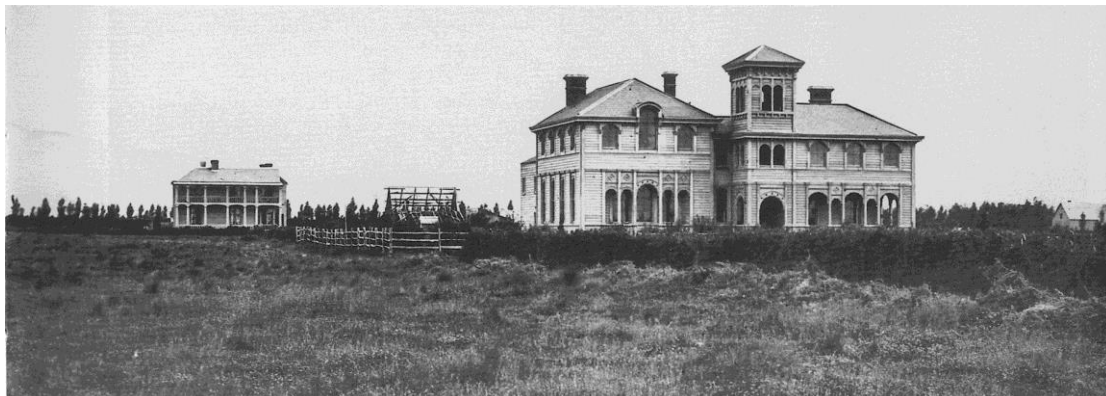


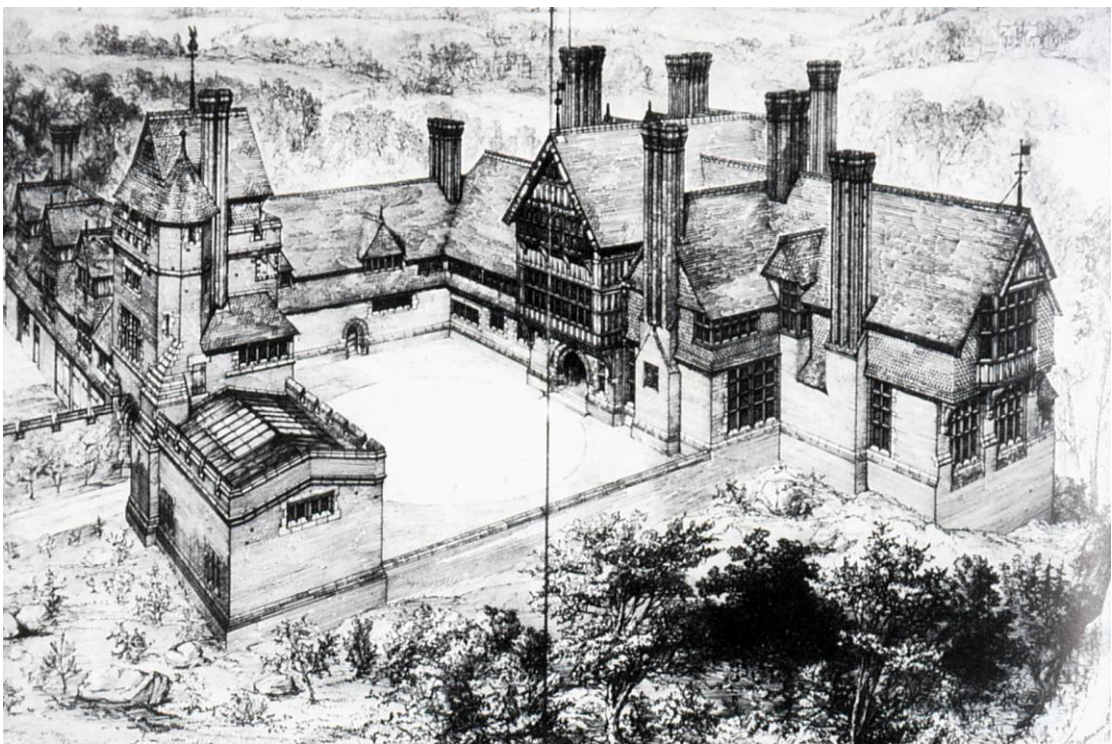
Plate 1. Collins' Family Hotel and Boarding House (left) and the Christchurch Club, Latimer Square, 1861.



Pl. 2. Harman residence, Windmill Road, Sydenham (c.1850s).



Pl. 3. Benjamin Mountfort, Mountfort residence, Hereford Street east (late 1850s).



Pl. 4. Richard Norman Shaw, Perspective of Leyswood, Sussex (1868).



Pl. 5. The Levels homestead, Timaru (1862).



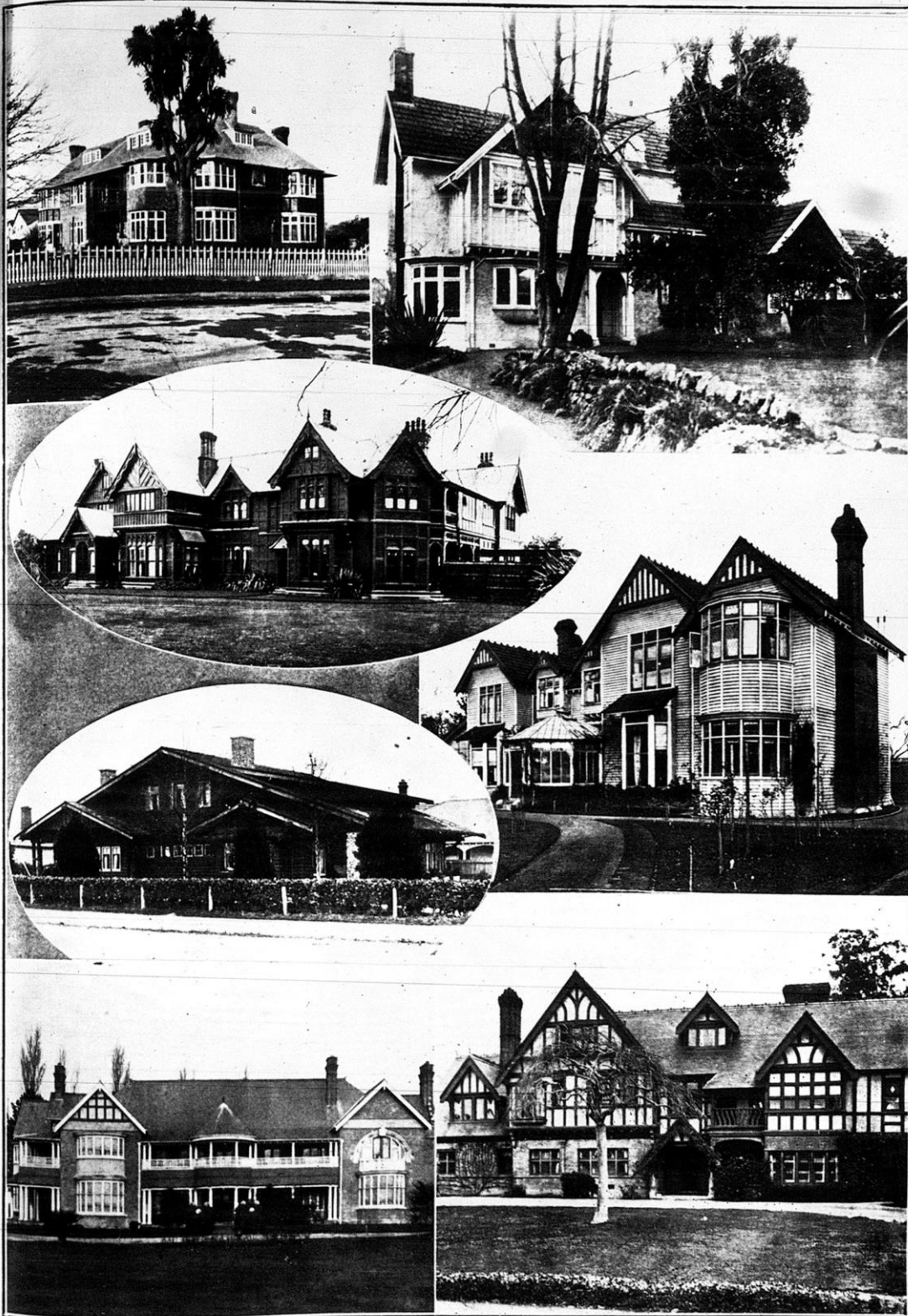
Pl. 6. S. C. Farr, Purau homestead, Purau (1853).



Pl. 7. Frederick Strouts, Elmwood, Merivale (1883).



Pl. 8. Frederick Strouts. Otahuna, Tai Tapu (1895).



BEAUTIFUL CHRISTCHURCH: SOME OF ITS HOUSES.
— PICTURES FOR THE CANTERBURY ADVANCE LEAGUE.





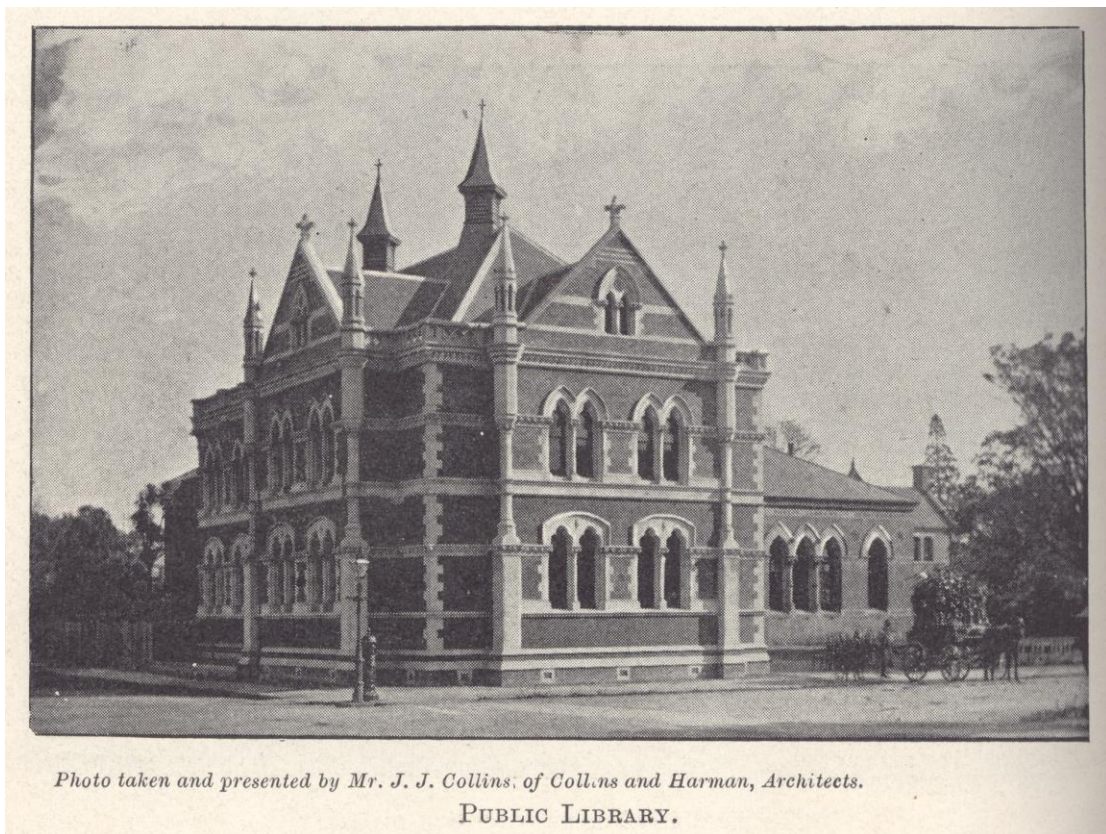
Pl. 10. Collins and Harman, Canterbury Rowing Club, corner of Fitzgerald Avenue and Kilmore Street (1889).



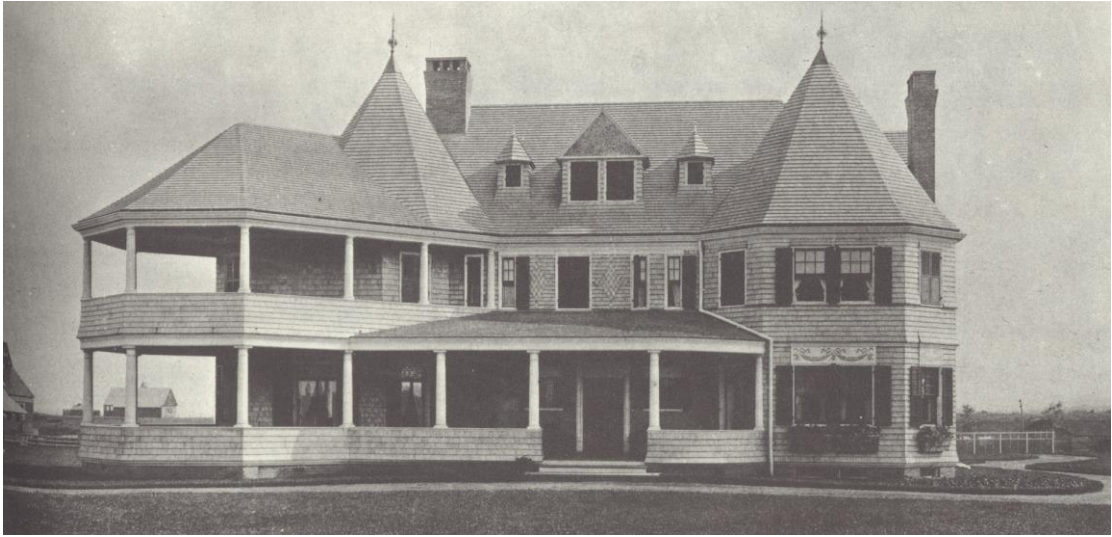
Pl. 11. Samuel Hurst Seager, Former Municipal Chambers, corner of Oxford Terrace and Worcester Street (1887).



Pl. 12. Robert England, Fitzroy, Papanui Road (1890).



Pl. 13. Armson, Collins and Harman, Christchurch Public Library, corner of Cambridge Terrace and Hereford Street (1875, 1893).



Pl. 14. McKim, Mead and White, Charles T. Cook house, Elberon, New Jersey (1885).



Pl. 15. R. M. Hunt, J. N. A. Griswold house, Newport, Rhode Island (1862).



Pl. 16. Robert England, England house, 107 Bealey Avenue (1896).



Pl. 17. Philip Webb, Standen, West Sussex (1891).



Pl. 18. Samuel Hurst Seager, Daresbury, 9 Daresbury Lane, Fendalton (1897-1901).



Pl. 19. J. C. Maddison, Mona Vale, Fendalton (1899-1900).



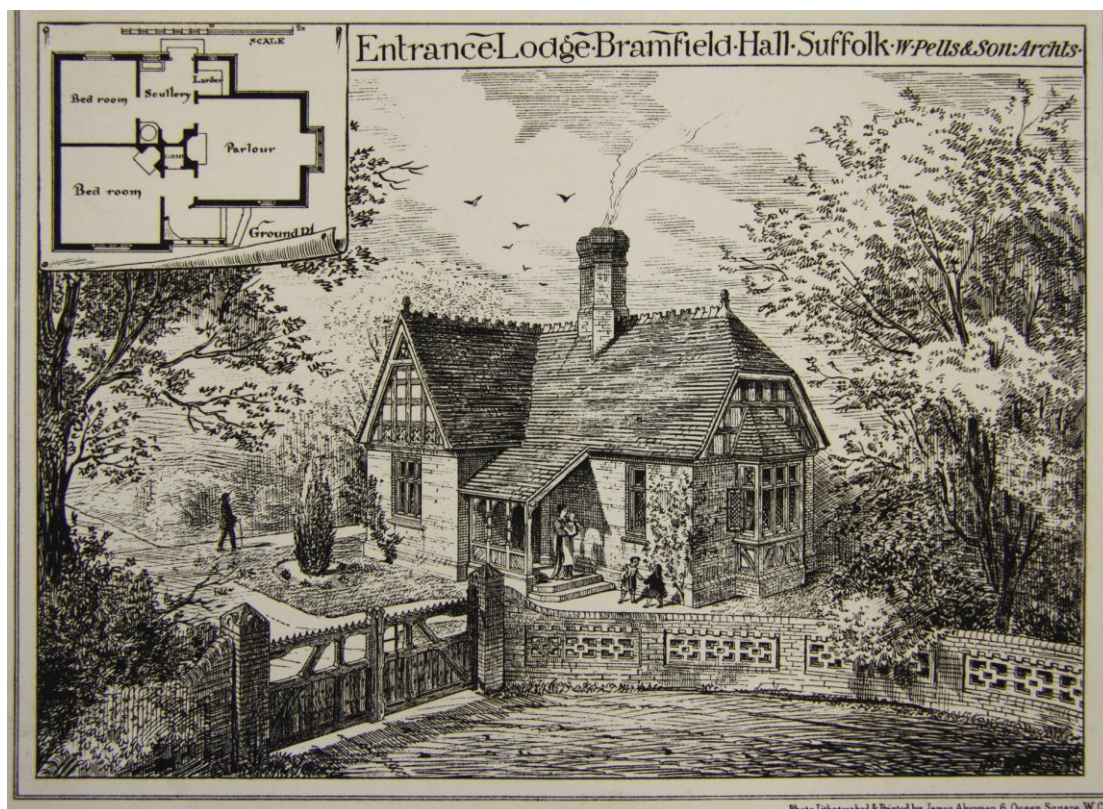
Pl. 20. Richard Norman Shaw, House at Sunninghill (1880).



Pl. 21. John Douglas, Llanerch Panna, Ellesmere, Shropshire (1879).



Pl. 22. Architecture exhibit at the British Court, New Zealand International Exhibition (1906-1907).



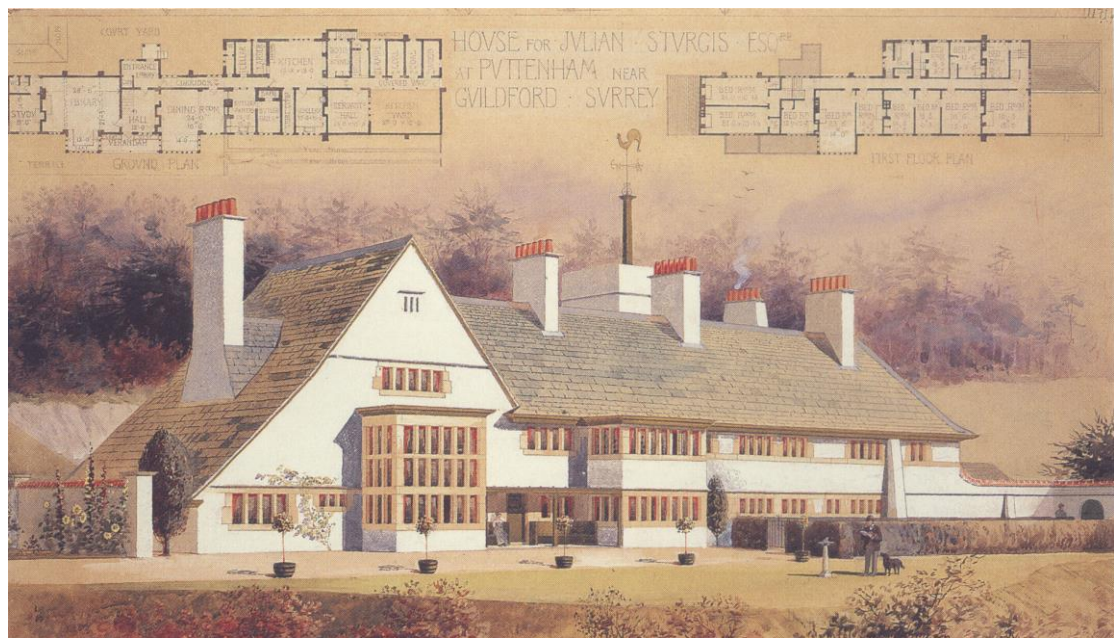
Pl. 23. W. Pells & Son, Entrance Lodge, Bramfield Hall, Suffolk (1878).



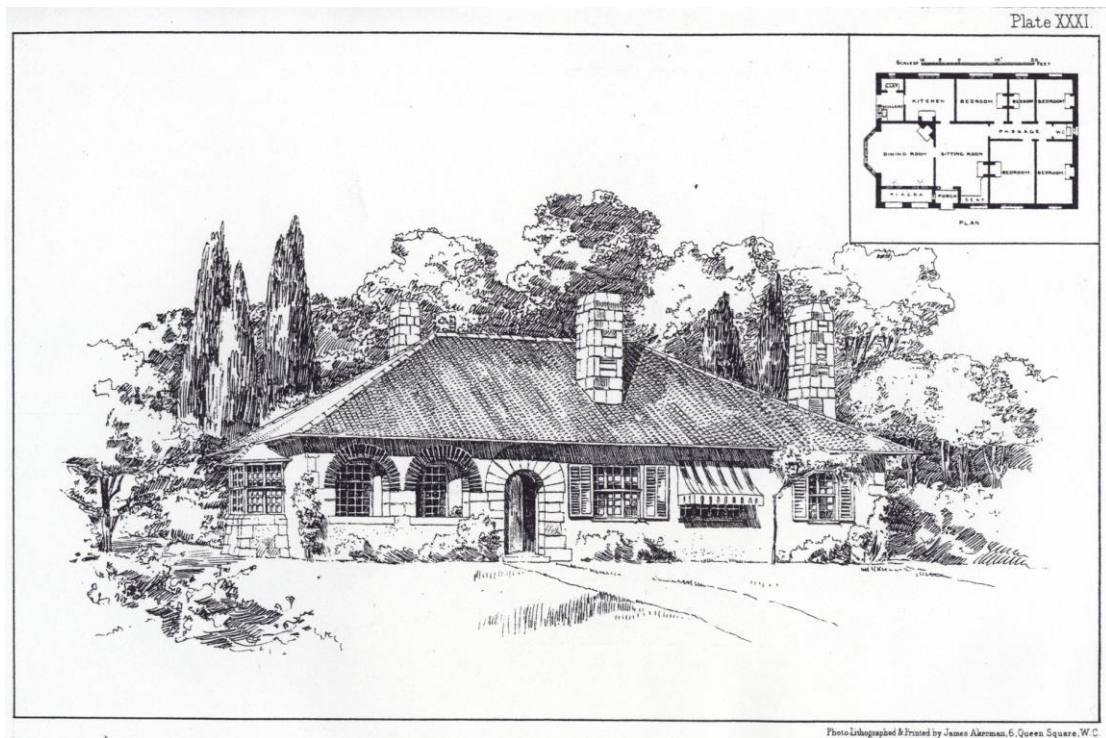
Pl. 24. C. F. A. Voysey, Walnut Tree Farm, Castlemorton (1890).



Pl. 24. C. F. A. Voysey, The Orchard, Chorleywood, Hertfordshire (1889).



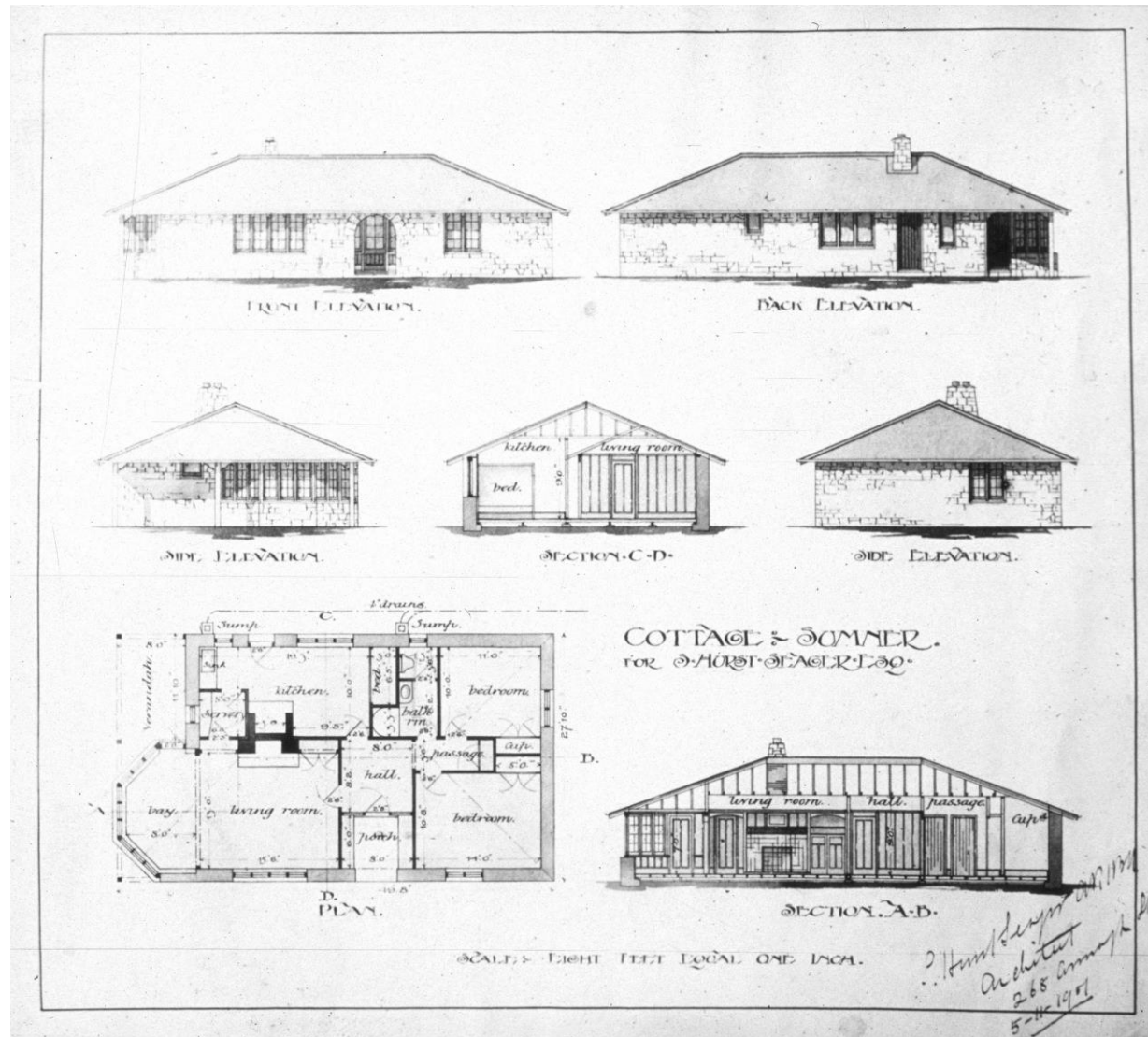
Pl. 25. C. F. A. Voysey, perspective of Merlshanger, on the Hog's Back, Guildford, Surrey (1896).



Pl. 26. R. A. Briggs, *Bungalows and Country Residences*, 1891, Plate XXXI.



Pl. 27. Samuel Hurst Seager, Macmillan Brown cottage, 2 Whisby Road (1898).



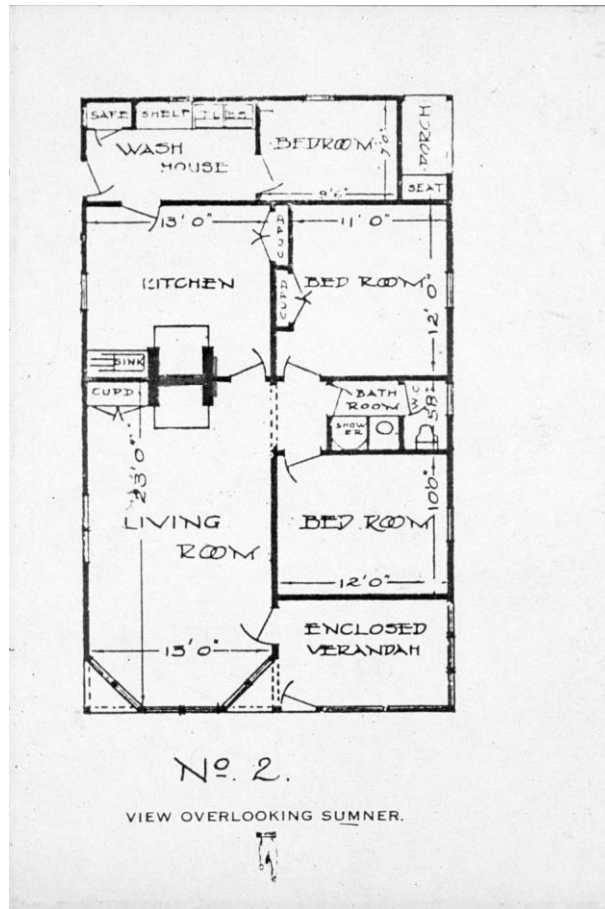
Pl. 28. Samuel Hurst Seager, Cottage, Sumner, for S. Hurst Seager, plan, elevations and section (1901).



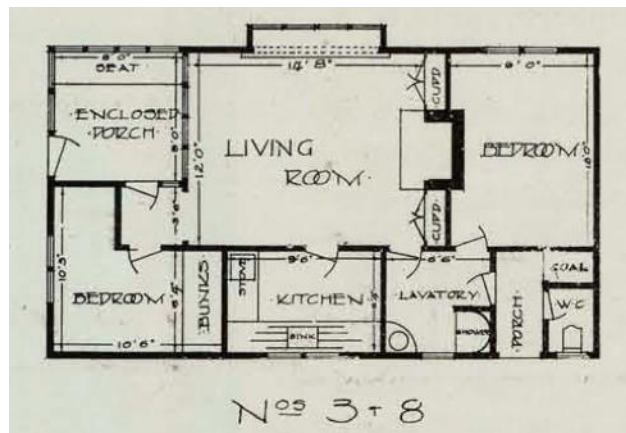
Pl. 29. Samuel Hurst Seager, No. 1 The Spur, Clifton Spur, Sumner (1902).



Pl. 30. Samuel Hurst Seager, No. 2 The Spur, Clifton Spur, Sumner (1904).



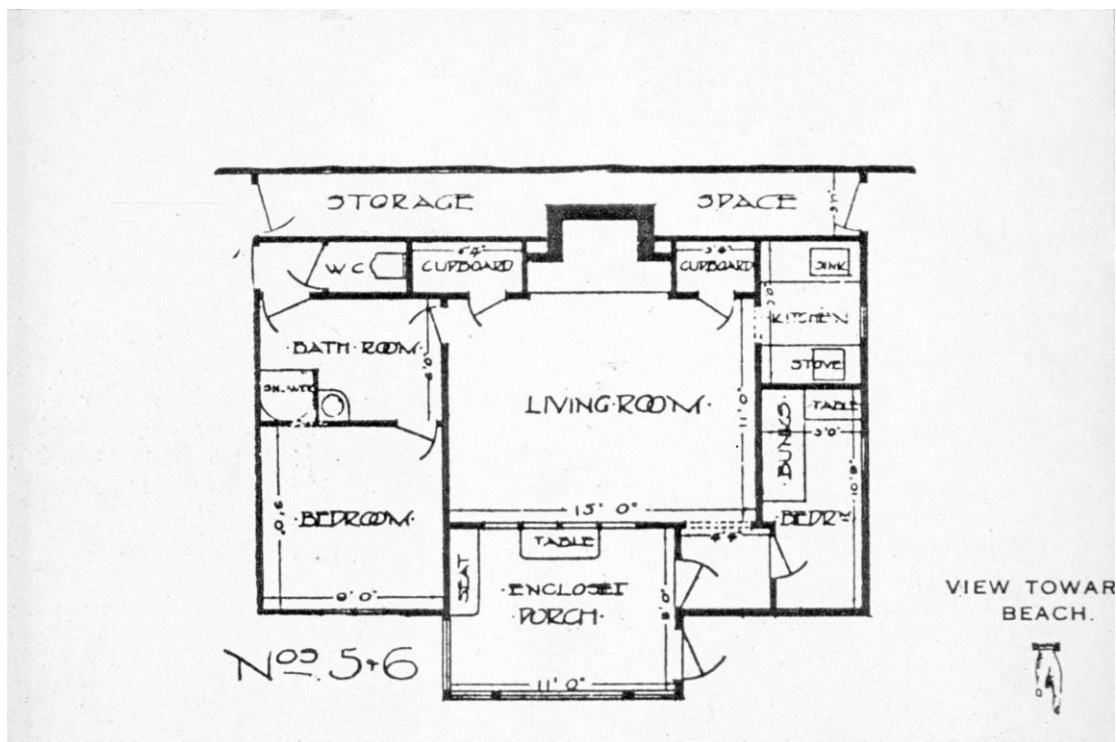
Pl. 31. Samuel Hurst Seager, No. 2 The Spur, plan, Clifton Spur, Sumner (1904).



Pl. 32. Samuel Hurst Seager, No. 3 The Spur, plan, Clifton Spur, Sumner (1905).



Pl. 33. Samuel Hurst Seager, No. 3 The Spur, Clifton Spur, Sumner (1905).



Pl. 34. Samuel Hurst Seager, No. 5 The Spur, plan, Clifton Spur, Sumner (1905).



Pl. 35. Samuel Hurst Seager, No. 6 The Spur, Clifton Spur, Sumner (date unknown).



Pl. 36. Samuel Hurst Seager, No. 7 The Spur, Clifton Spur, Sumner (1905).



Pl. 37. Samuel Hurst Seager (additions), 25 Armagh Street (c.1900).



Pl. 38. Clarkson and Ballantyne, Matatiki, Opawa (1906).



Pl. 39. Clarkson and Ballantyne, drawing room, Matatiki, Opawa (1906).



Pl. 40. M. H. Baillie Scott, drawing room, Blackwell, Windermere, Cumbria (1898).

A Small Country House

previous article in *THE STUDIO* for January 1895, a house was described wherein a special point was made of keeping the hall free from the routes of the visitors or servants; and in a large family great attention would be paid to the planning of the route of the children, and a children's entrance adjoining a playroom, with a lavatory conveniently placed, would be probably appreciated.

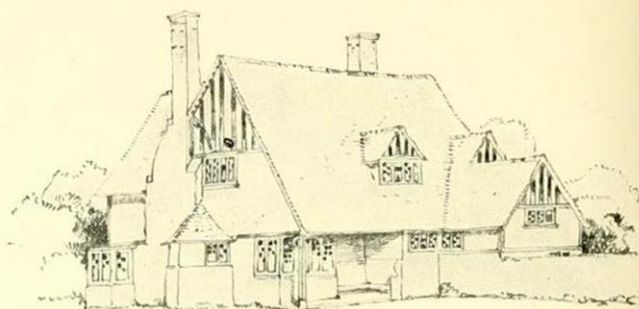
In such a small house as we now illustrate, however, such a complete isolation of routes becomes impossible, but a reference to the plan will show how far this question has been found capable of treatment under the circumstances. The serving-room isolates the kitchen from the rest of the house, the serving-door obviates the necessity for carrying dishes through the hall, while the small servants' staircase also adds to the privacy of the hall.

The relative position of the kitchen and servants' rooms also sufficiently prevents the passage of sound, while the thorough ventilation of the kitchen by a shaft carried up at the side of the flue, as well as the absence of direct communication with the family rooms, will prevent that permeation of the smell of cooking which is often only too noticeable in a small house.

To pass on to another practical consideration—the saving of labour—it may be pointed out that not only is this helped by the compact form of the

house and the relative position of the rooms, but it is still further kept in view in the finishing and furnishing. In the average house the introduction of much furniture becomes almost a necessity in order to distract the eye from the bare and uninviting appearance of the rooms, and the chief effort of the decorator is concentrated upon an heroic attempt to cloak their abounding ugliness.

But the artistic house with its well-proportioned rooms and simple fittings will be found to need only such furniture as is actually required for use. And so all those devotions to the fetish of the furnished, but uninhabitable room, which find their



VIEW OF HOUSE FROM SOUTH-EAST

M. H. BAILLIE SCOTT, ARCHITECT



VIEW OF HOUSE FROM SOUTH-WEST

M. H. BAILLIE SCOTT, ARCHITECT

expression in days severely set apart for the polishing and dusting of things which merely cumber the too limited floor space of a small room, all that cleaning of cabinets, chairs, and knickknacks of all descriptions, becomes unnecessary. The useless and trumpery rubbish which one finds in almost every house is replaced by furnishings few and choice. And so we gain not only freedom from useless furniture, but what is perhaps more important still in a small house—elbow room. This leads us to the consideration of this important subject, which is yet another of the practical considerations involved in planning a small house.

The quality of breadth, which belongs to good design, as every artist knows, is quite independent of actual measurement, and just as a small picture may possess this quality, so also may a small room when the proportions are good and the decoration appropriate.

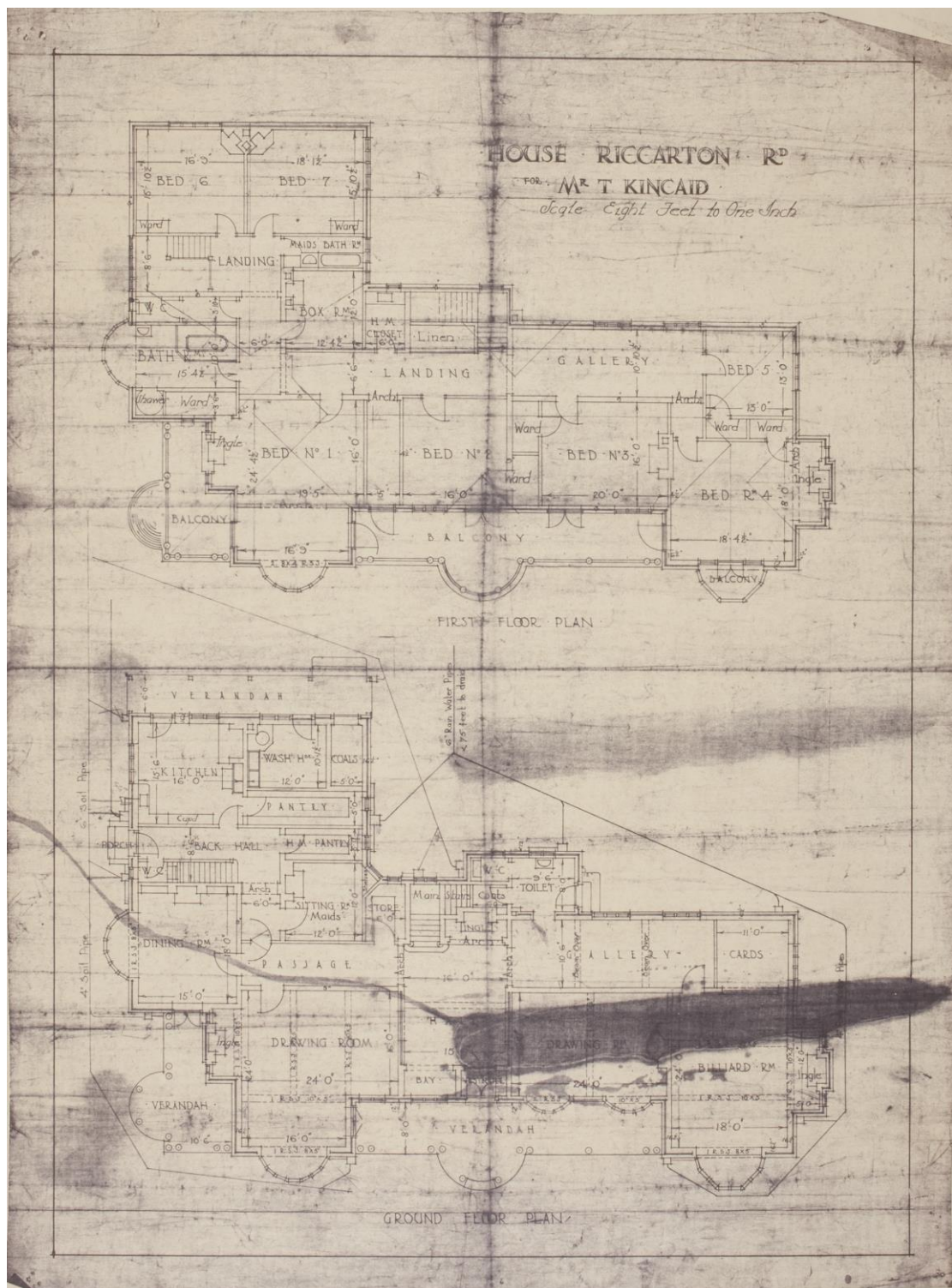
The due relation of walls to ceiling,



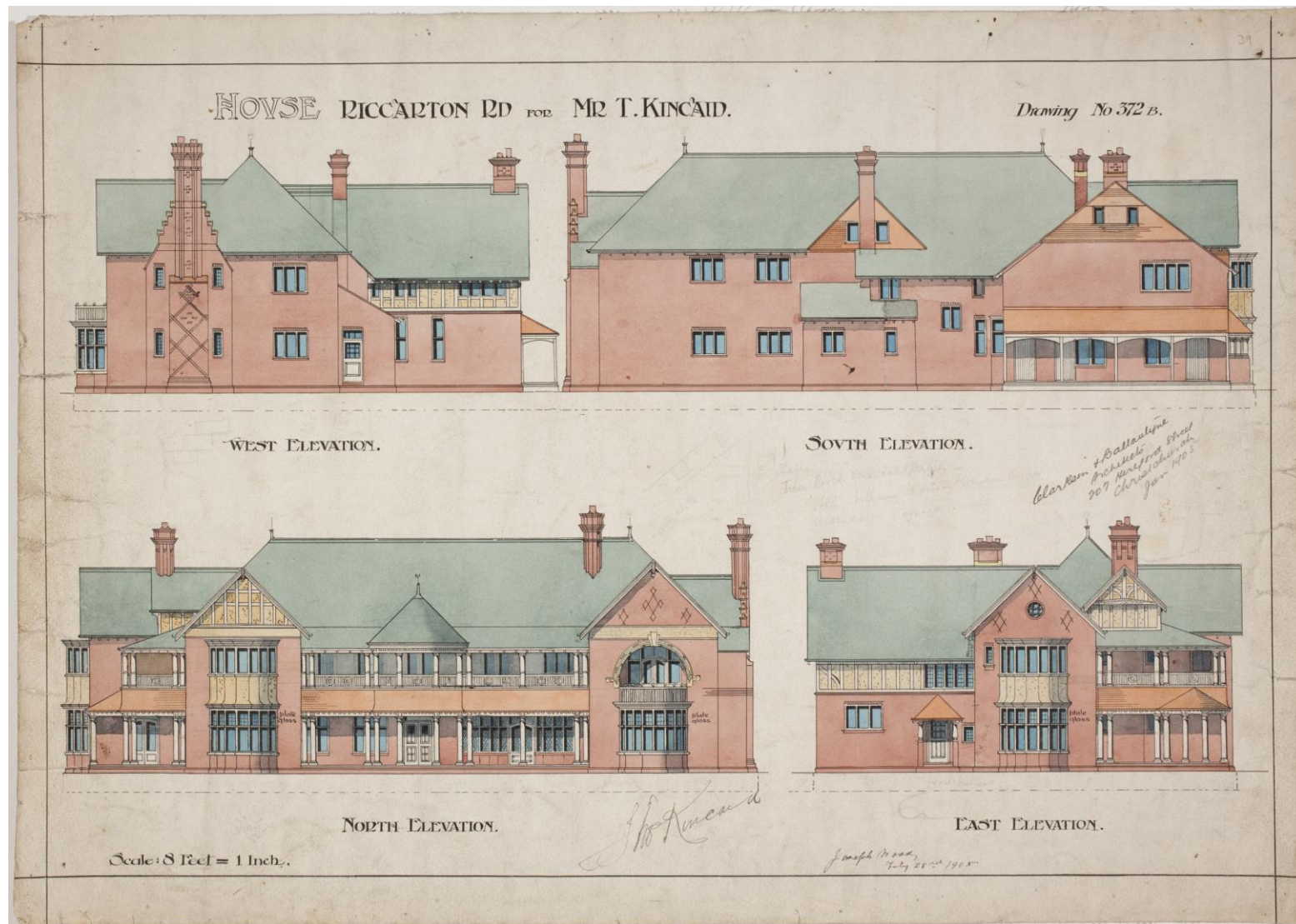
Pl. 42. M. H. Baillie Scott, Five Gables, Cambridge (1897).



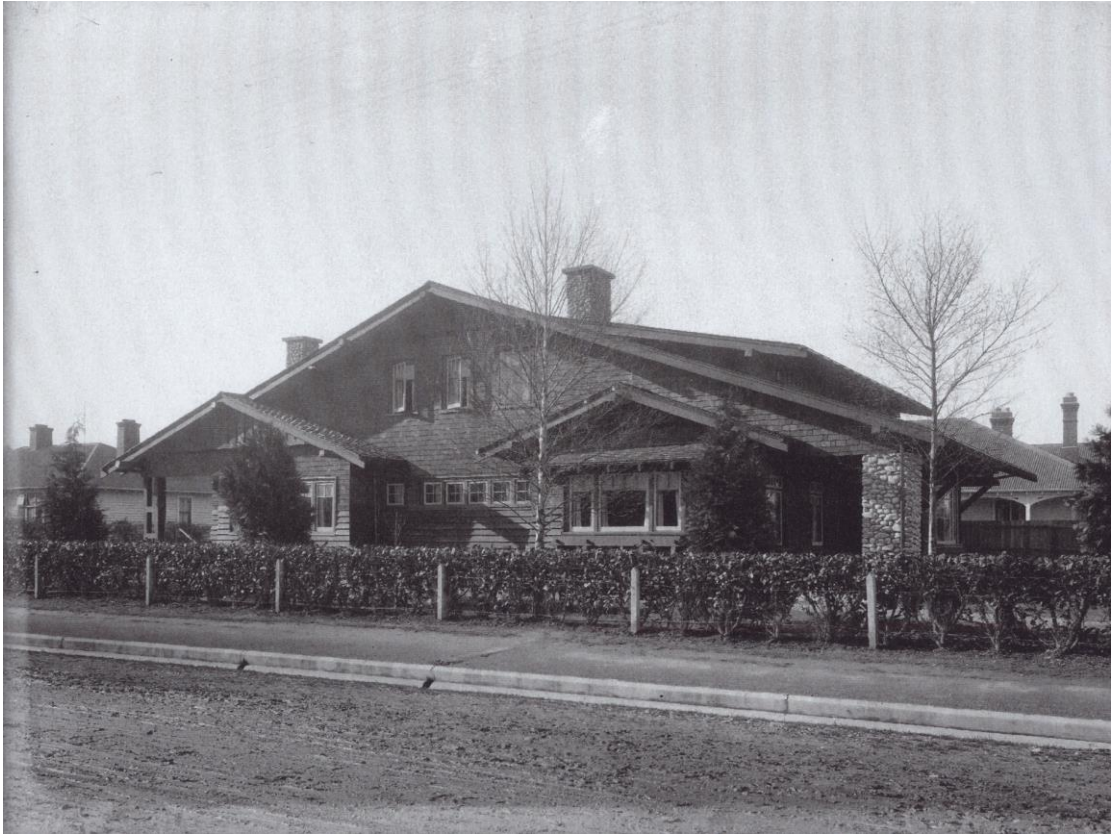
Pl. 43. Basil Hooper, Gill house, Dunedin (1905).



Pl. 44. Clarkson and Ballantyne, House, Riccarton Road for Mr T. Kincaid, plans (1906).



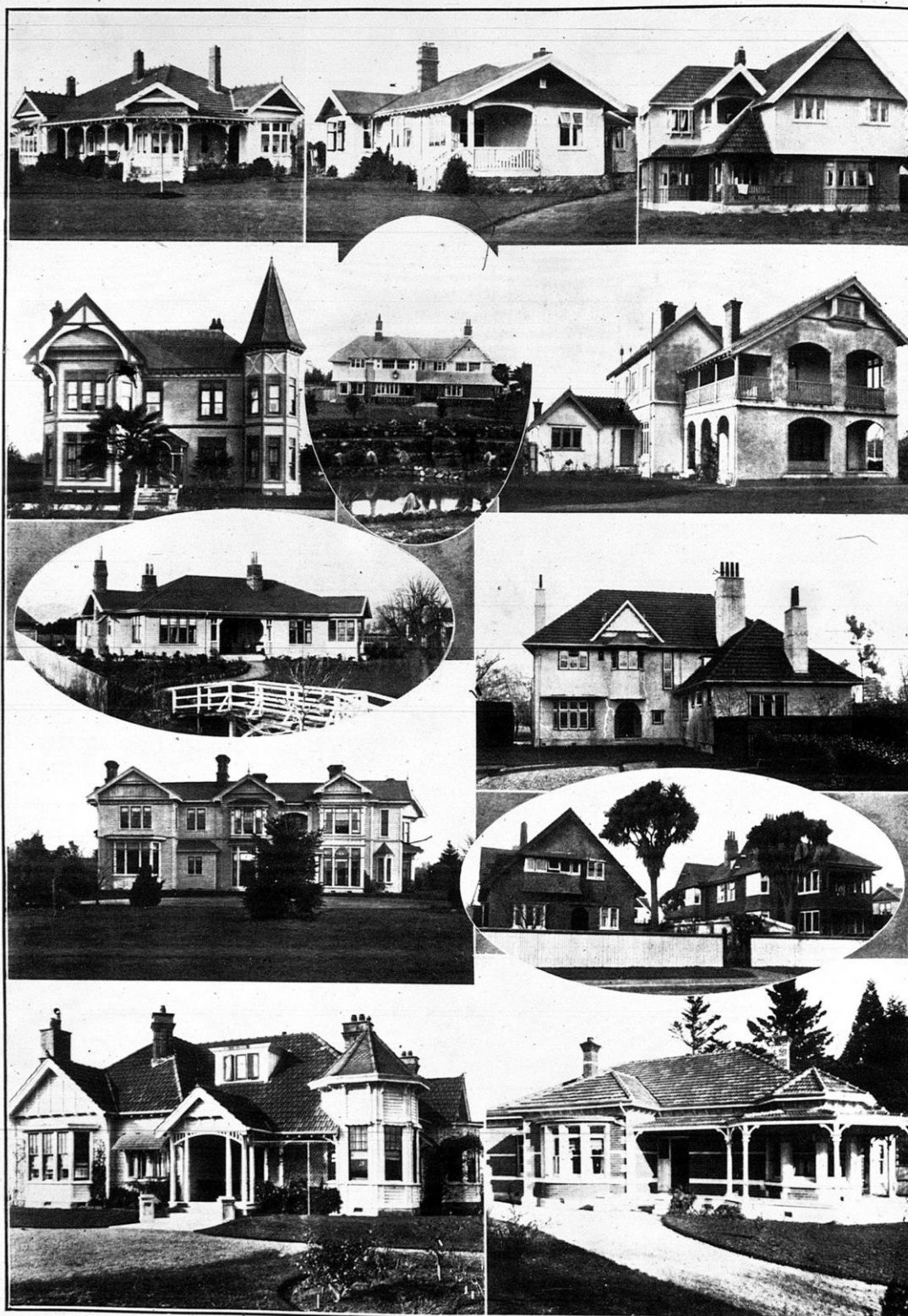
Pl. 45. Clarkson and Ballantyne, House, Riccarton Road for Mr T. Kincaid, elevations (1906).



Pl. 46. J. S. Guthrie, Los Angeles, 110 Fendalton Road (c. 1910).



Pl. 47. Greene and Greene, Gamble house, Pasadena, California (1908).



BEAUTIFUL CHRISTCHURCH: SOME OF ITS HOUSES.
 PICTURES FOR THE CANTERBURY ADVANCE LEAGUE.

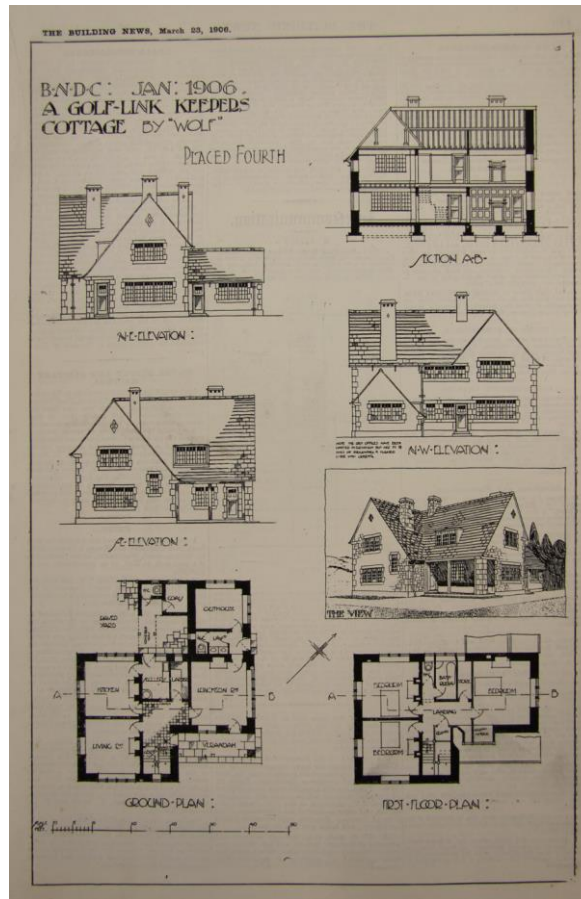




Pl. 49. Samuel Hurst Seager and Cecil Wood, Workers' Dwelling Act Cottage No. 1, New Zealand International Exhibition, 1906-1907 (1906).



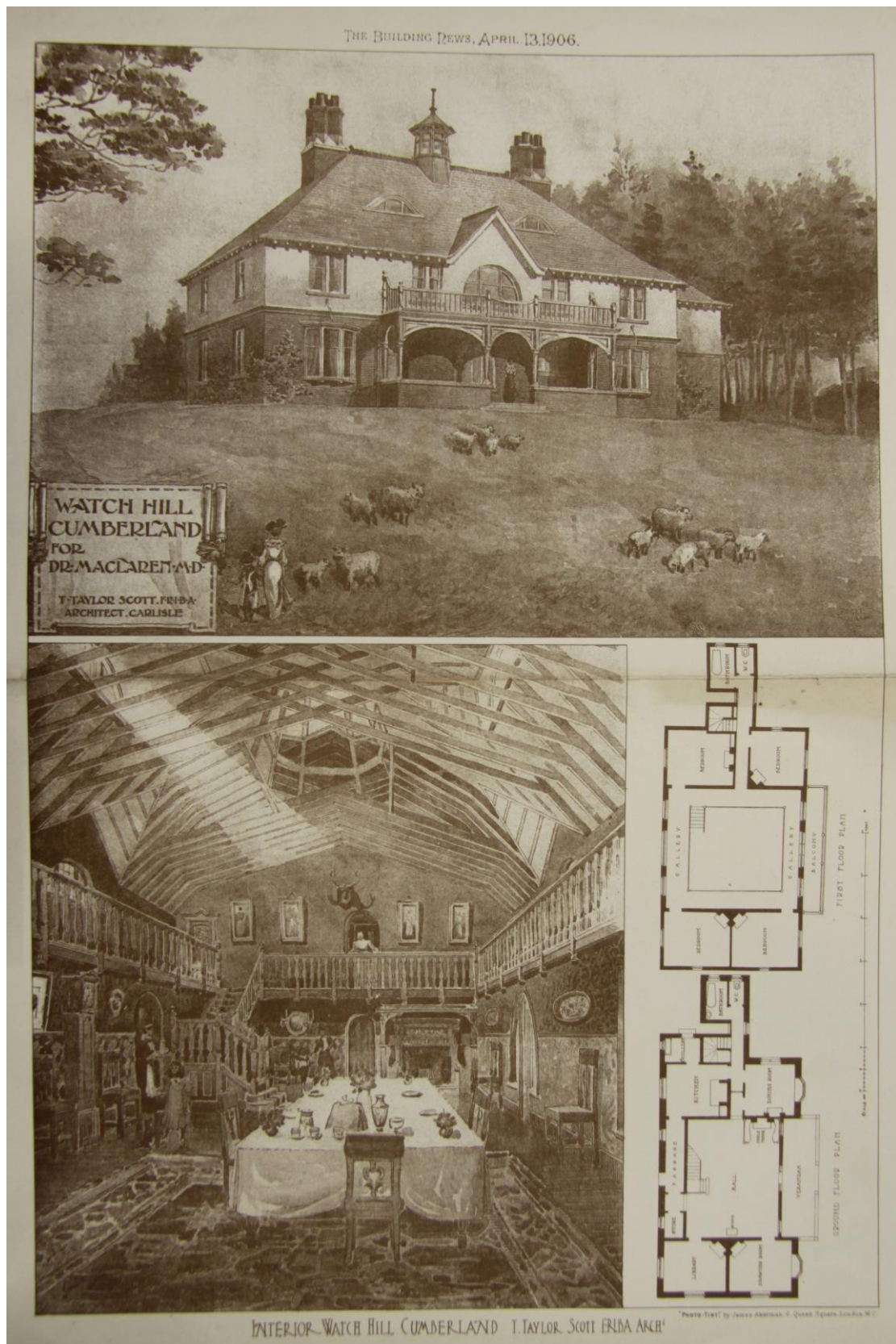
Pl. 50. Samuel Hurst Seager and Cecil Wood, Workers' Dwelling Act Cottage No. 3, Petone (1906).



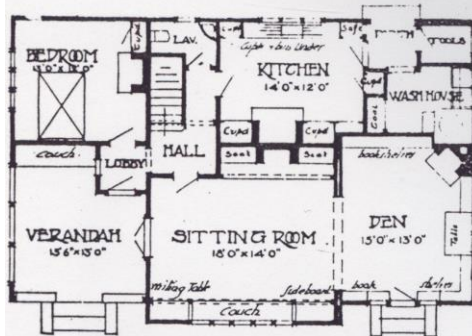
Pl. 51. 'Wolf,' 'A Golf-Link Keeper's Cottage,' *The Building News*, 23 March 1906.



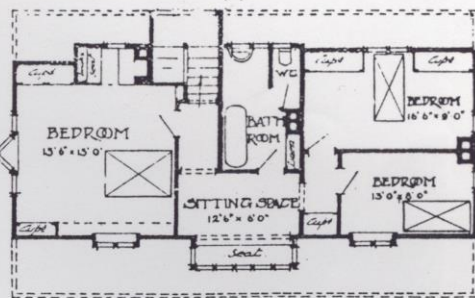
Pl. 52. Geoffrey Lucas, Cottages at Letchworth, *The Building News*, 30 June 1905.



Pl. 53. T. Taylor Scott, Watch Hill, Cumberland, *The Building News*, 13 April 1906.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

This two-storied residence (Mr. Seager's own home), is situated on the Cashmere Hills Christchurch with a view to the Nor-West over the plains and the snow-capped ranges beyond. So as to keep the whole as snug as possible the upper floor rooms have been arranged in the roof. The large sitting Verandah is fully furnished with rugs and lounge chairs and is used all the year round for meals. The Sitting Room and Den with sliding doors and built-in fittings make a very cosy and convenient suite.

Architects: Messrs. Hurst Seager, F.R.I.B.A., and McLeod, Christchurch.

REPRODUCED FROM "DOMINION HOMES"

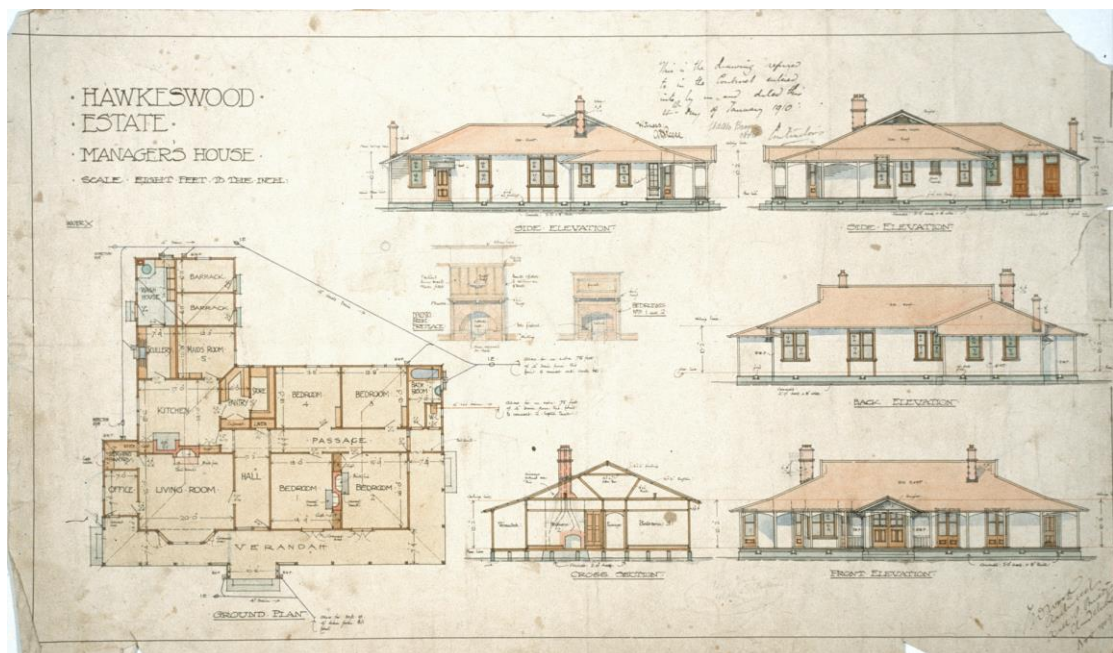


Top: pl. 54. Samuel Hurst Seager, *New Zealand Building Progress*, July 1915.

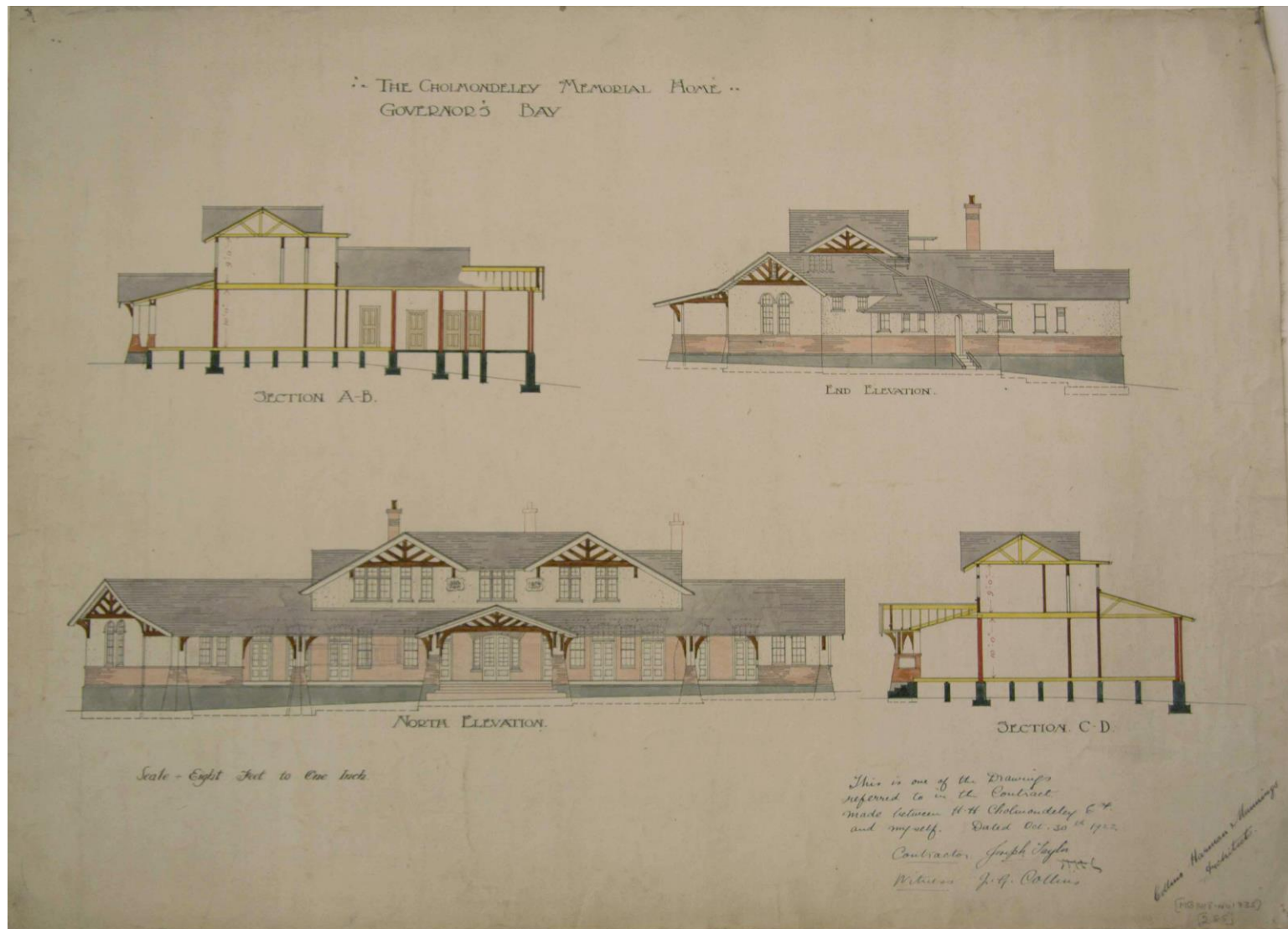
Bottom: pl. 55. Unknown, White house, 76 Harakeke Street (c.1920s).



Pl. 56. Cecil Wood, White Rock homestead, Loburn (1910).



Pl. 57. Cecil Wood, Manager's House, Hawkswood Estate, Parnassus (1909).



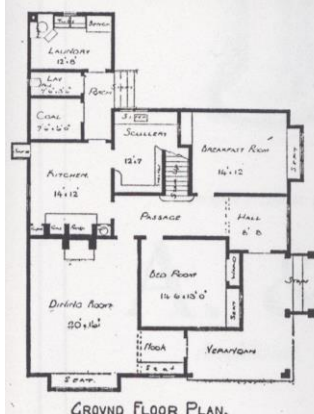
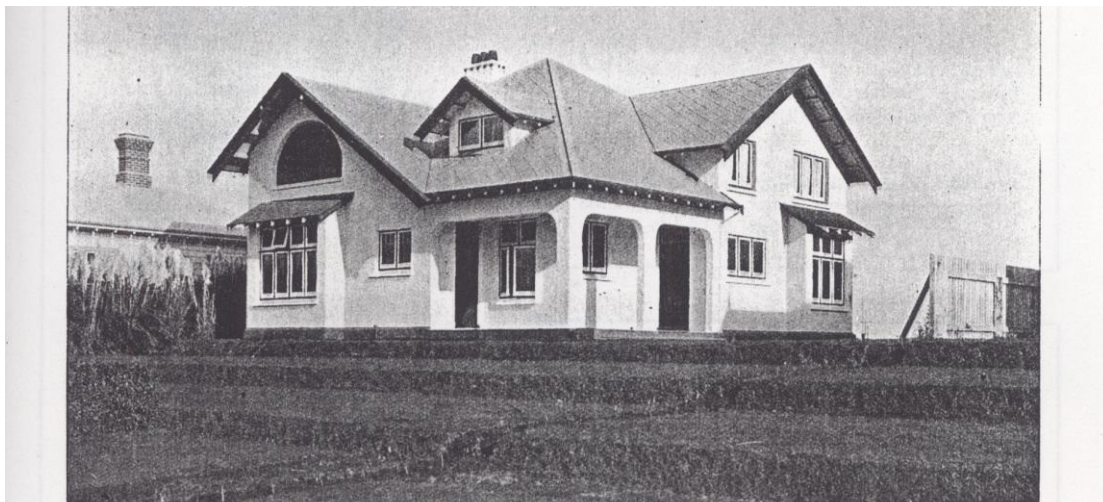
Pl. 58. Collins and Harman, Cholmondeley Memorial Home, elevations and sections, Governor's Bay (1922).



Pl. 59. Samuel Hurst Seager, Sign of the Kiwi, Dyer's Pass Road (1916-1917).

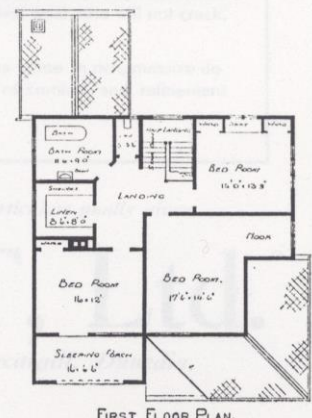


Pl. 60. Louis Hay, Waiohika, Gisborne (1920).

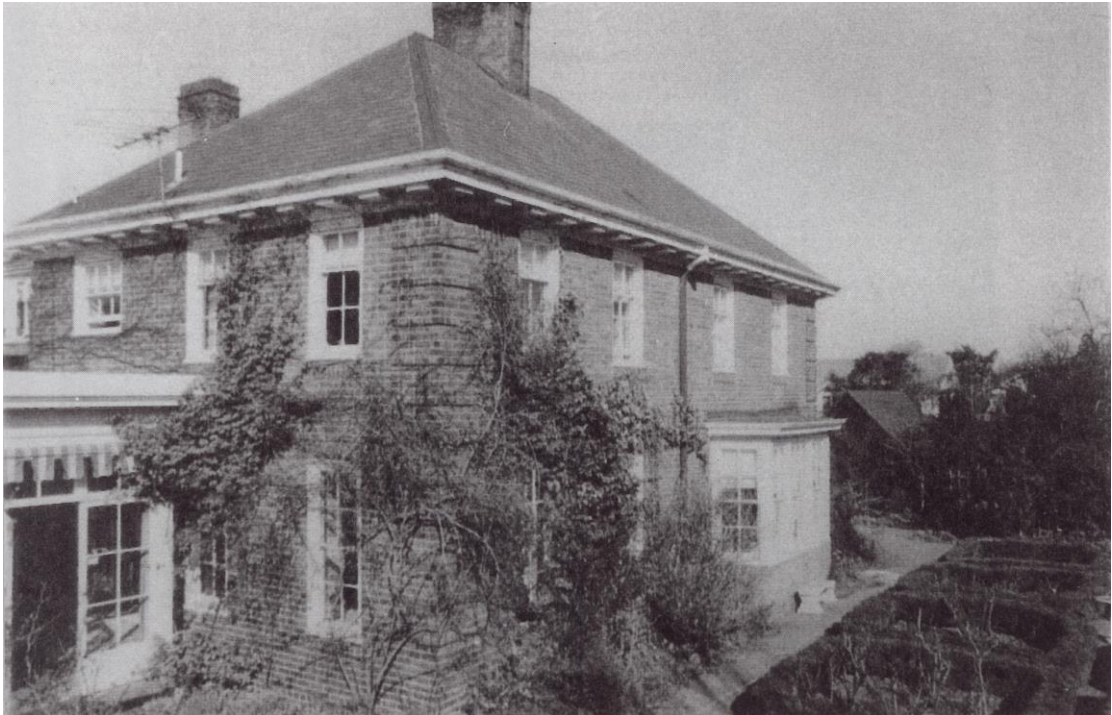


Residence at Hawera

BUILT in the borough of Hawera in 1914, of reinforced concrete with asbestos slate roof. The interior finish is of heart rimu panelled and oiled for all the principal rooms, and the ceilings are of Beaver Board with heavy beams and exposed dressed joists. Built upon a knoll which has been terraced down to the street level, the upper floor rooms have a wide outlook over undulating country to the sea on the one side and to Mt. Egmont on the other. The sleeping porch faces north-east and is a very comfortable outdoor bedroom. Cost £1500.



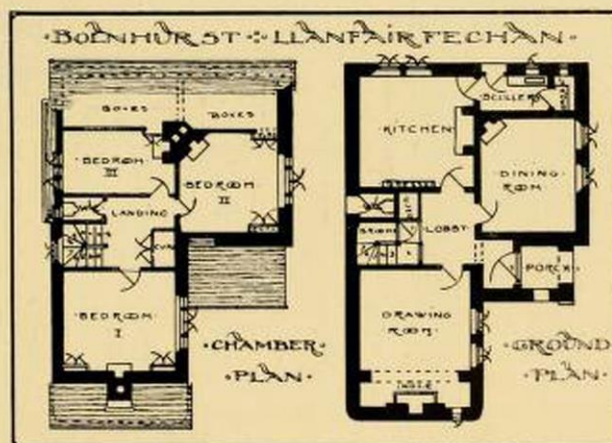
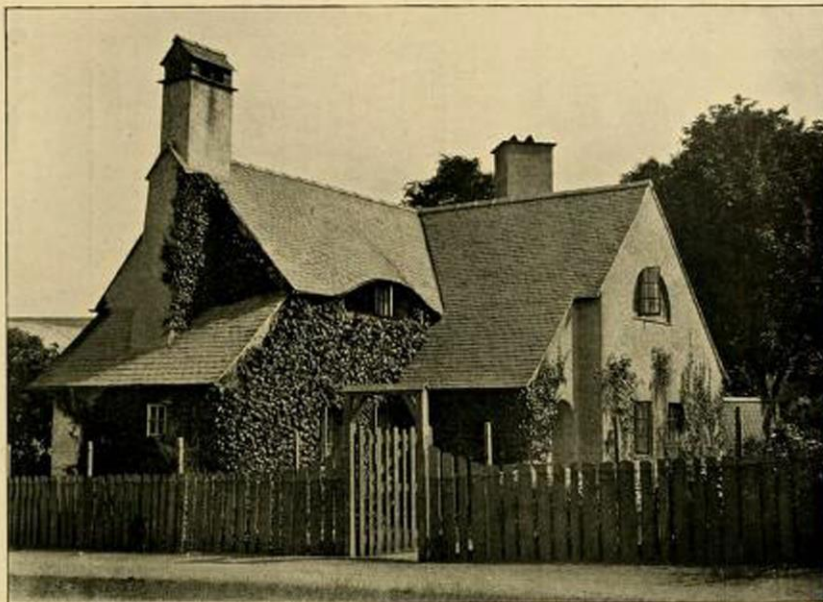
Top: pl. 61. Charles Greene, Oakholm, Pasadena, California (1901).
Bottom: pl. 62. Duffill & Gibson, Hawera (1914).



Pl. 63. Cecil Wood, Neave house, Helmores Lane (1922).



Pl. 64. Cecil Wood, Weston House, Park Terrace (1923).

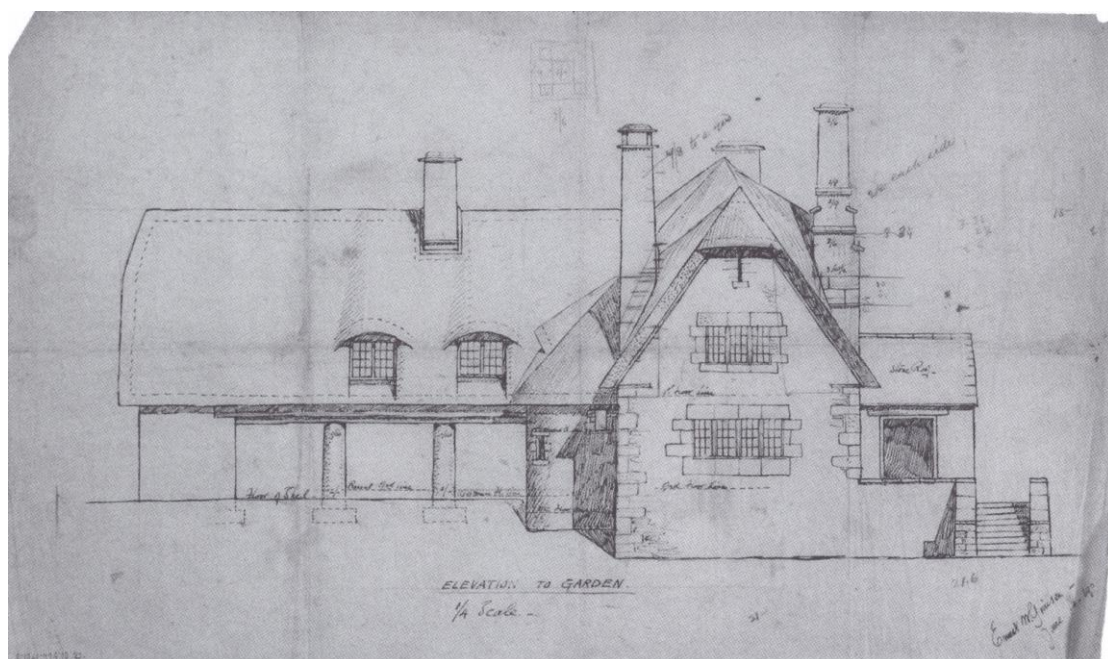


"BOLNHURST," LLANFAIRFECHAN, N. WALES.

H. L. NORTH, Architect.

Built of stone, rough-casted, with "Carreg Mawg" or Moss slate roof. Cost £404. See p. 63.

Pl. 65. Herbert Luck North, Bolnhurst, Wales (1898).



Pl. 66. Ernest Gimson, The Leasowes, Sapperton (1902-1903).



Pl. 67. R. S. D. Harman, Te Mania, Conway Flat (1937).

Figures

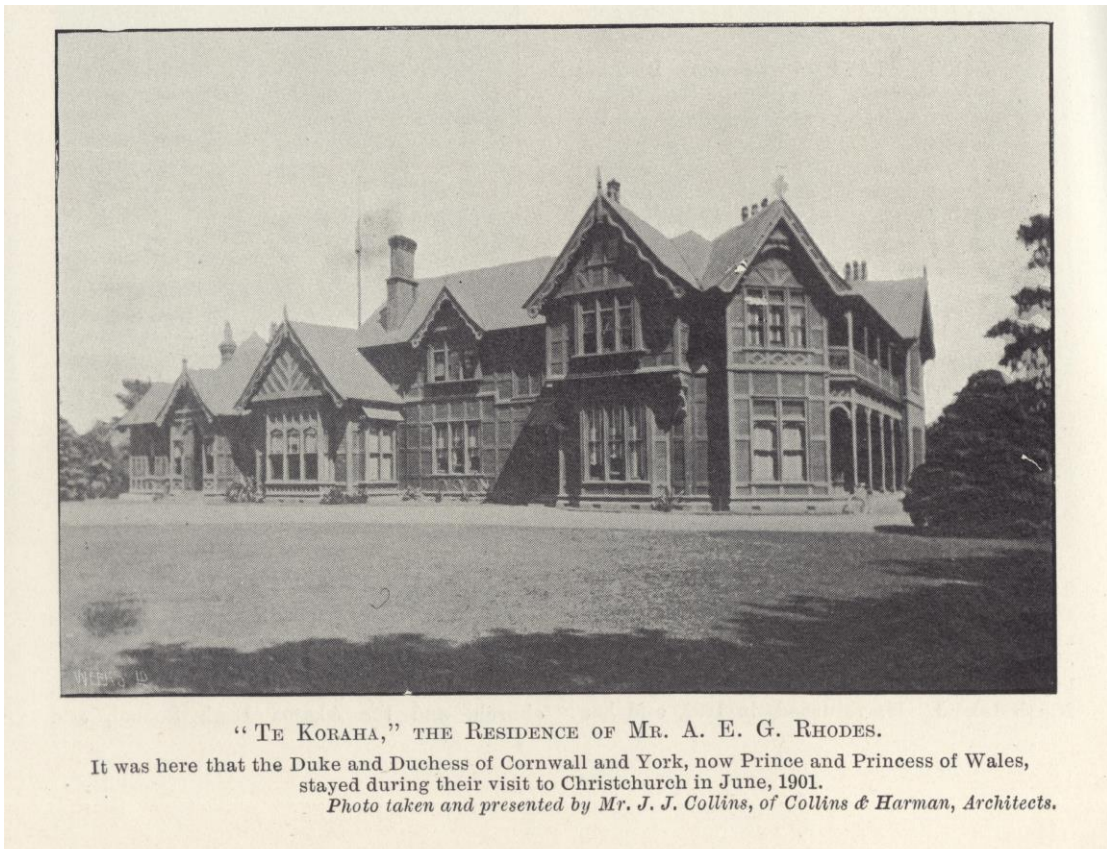


Figure 2. Collins and Harman, Te Koraha, Merivale, Christchurch (1886-1903).



Fig. 3. Collins and Harman, Cottage at Te Koraha, Merivale (1893).



Fig. 4. R. D. Harman, Perspective drawing of Te Koraha, February 1886.



Fig. 5. Collins and Harman, Te Koraha, Merivale, Christchurch, first addition (1886).



Fig. 6. Collins and Harman, A. E. G. Rhodes, Esq., Additions to House, Merivale, south elevation (detail) (1894).



Fig. 7. Collins and Harman, Te Koraha, Merivale, Christchurch (c.1900).

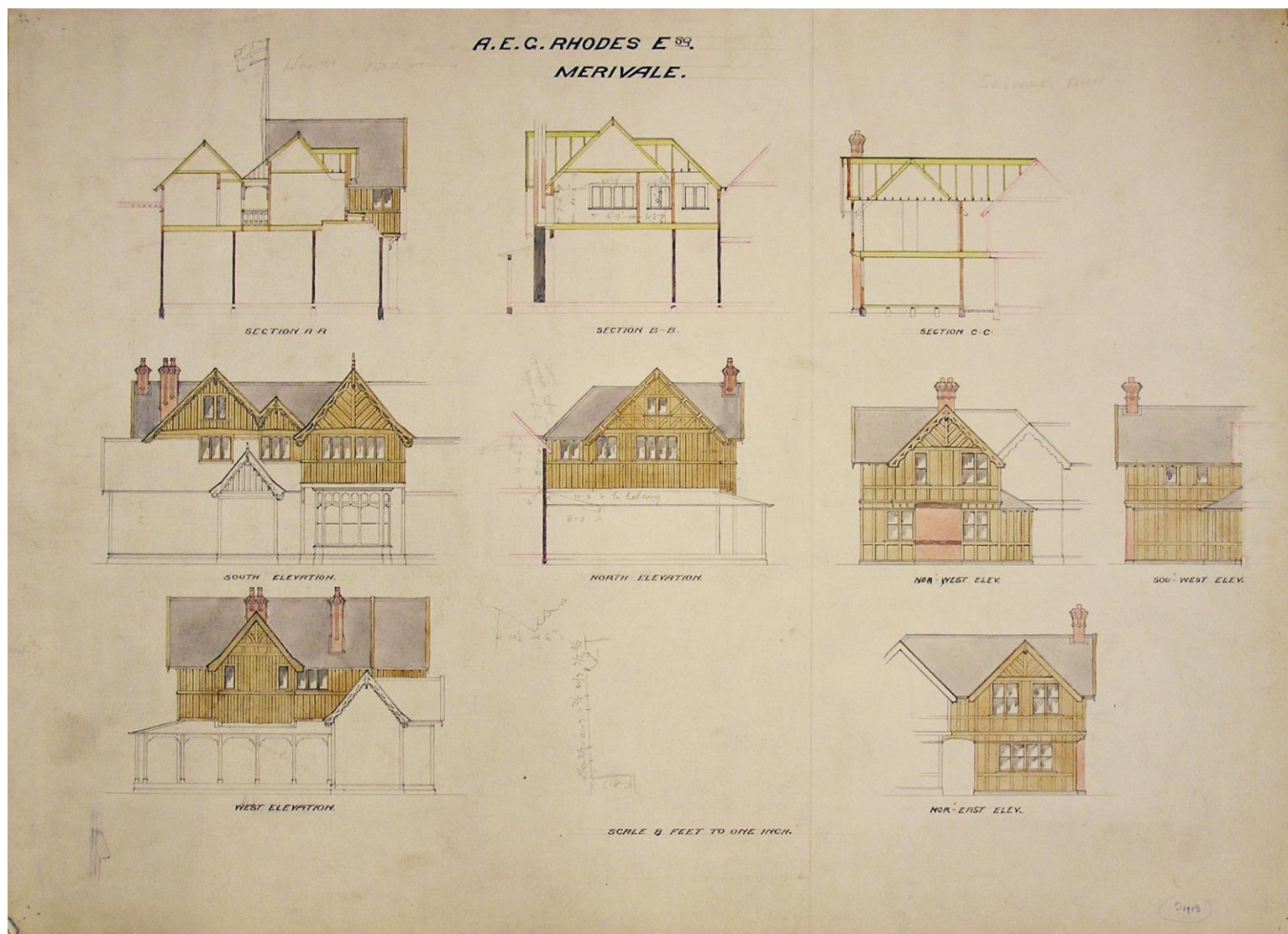


Fig. 8. Collins and Harman, A. E. G. Rhodes, Esq. (1913).

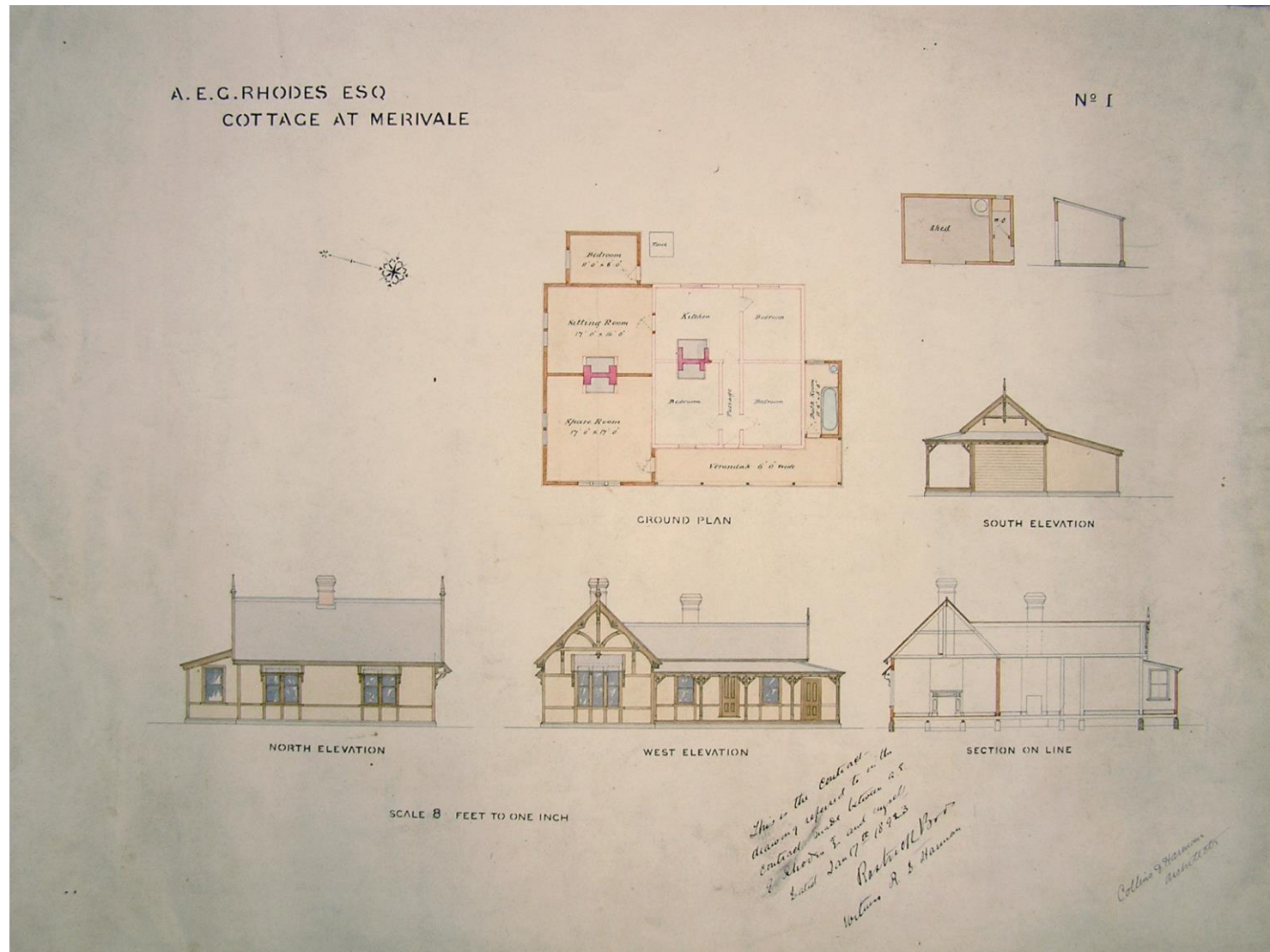


Fig. 9. Collins and Harman, A. E. G. Rhodes, Esq., Cottage at Merivale, plan, elevations and sections (1893).

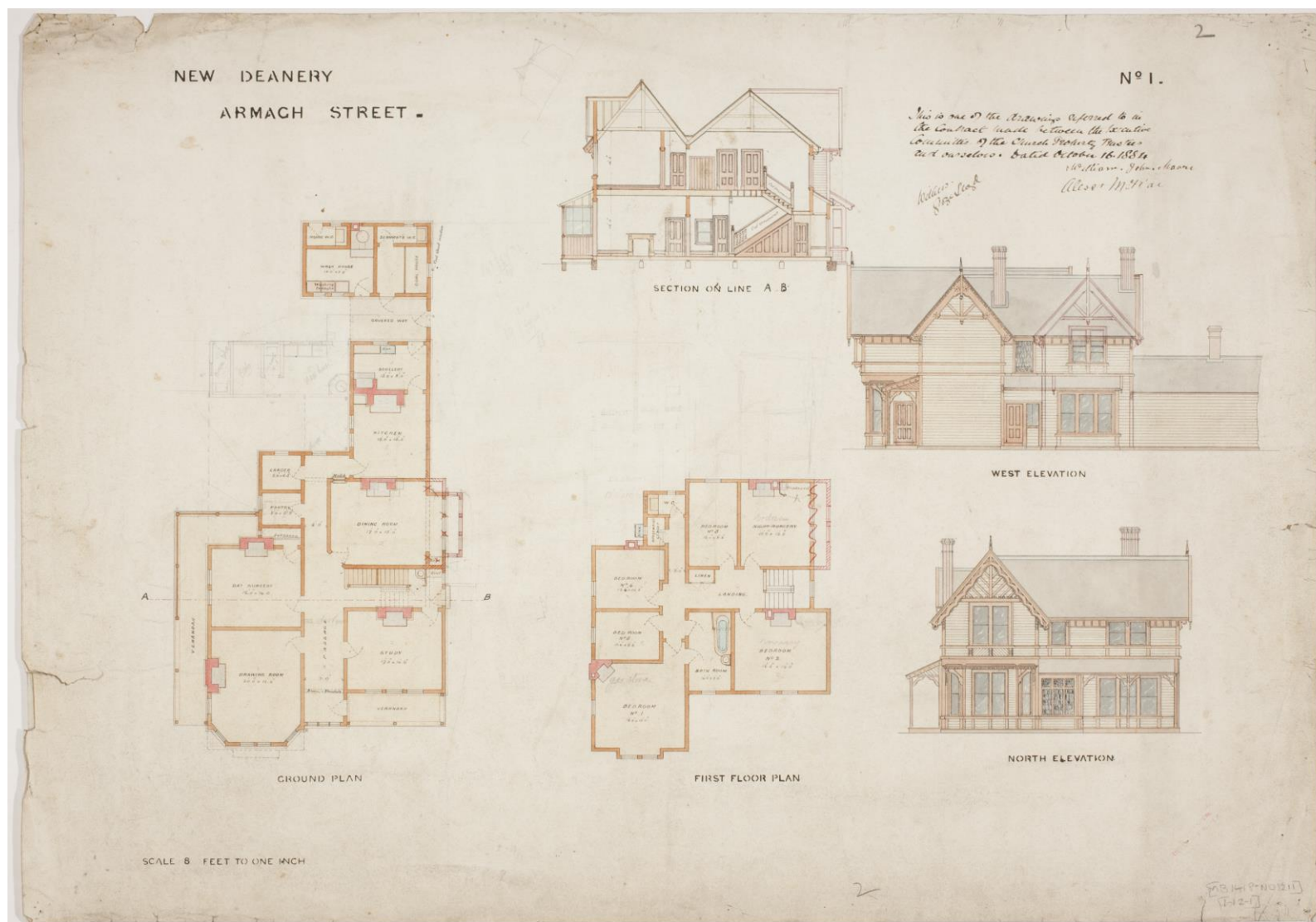


Fig. 10. Armson, Collins and Lloyd, New Deanery, Armagh Street, plans, elevations and sections (1884).

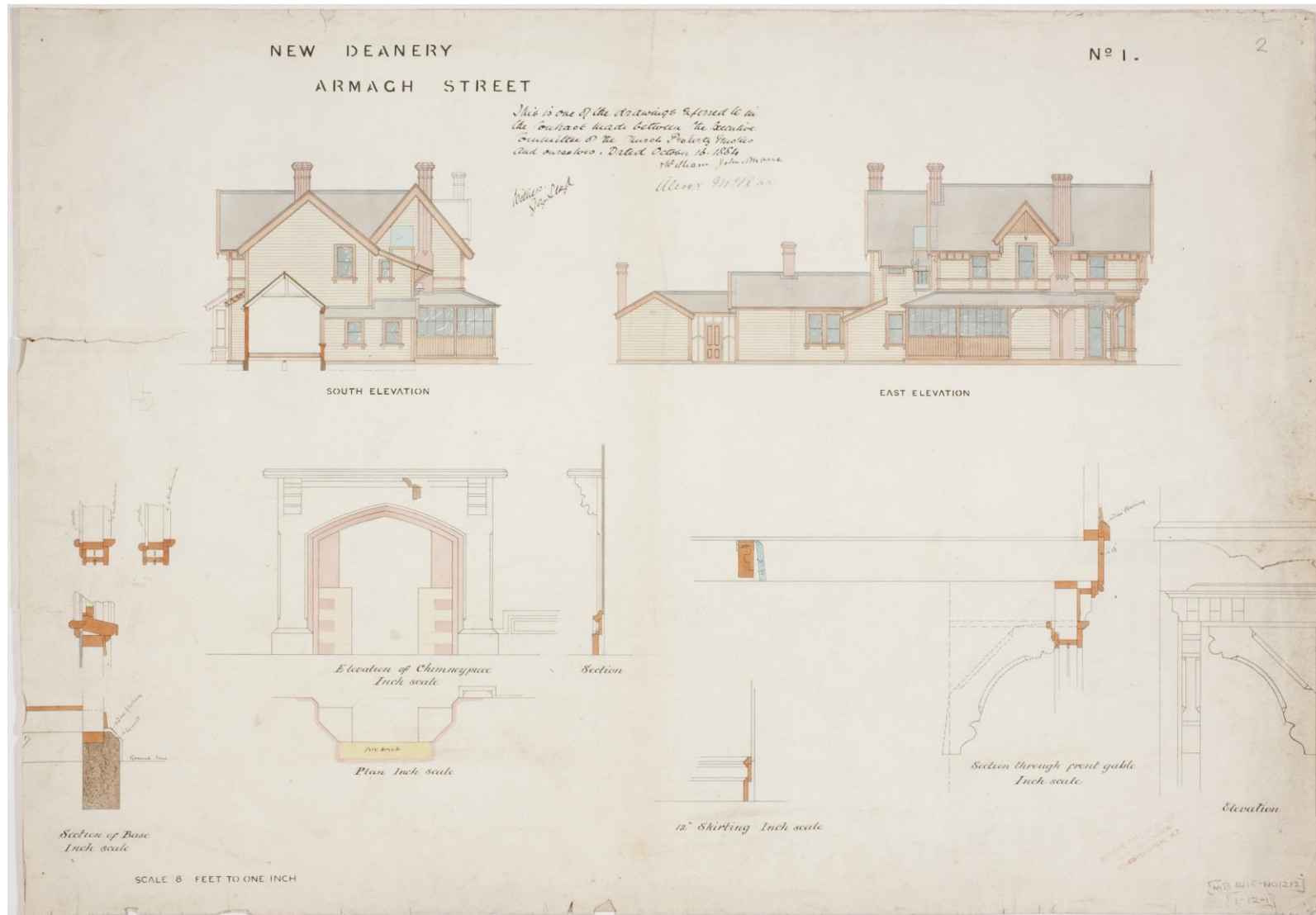


Fig. 11. Armson, Collins and Lloyd, New Deanery, Armagh Street, elevations and details (1884).

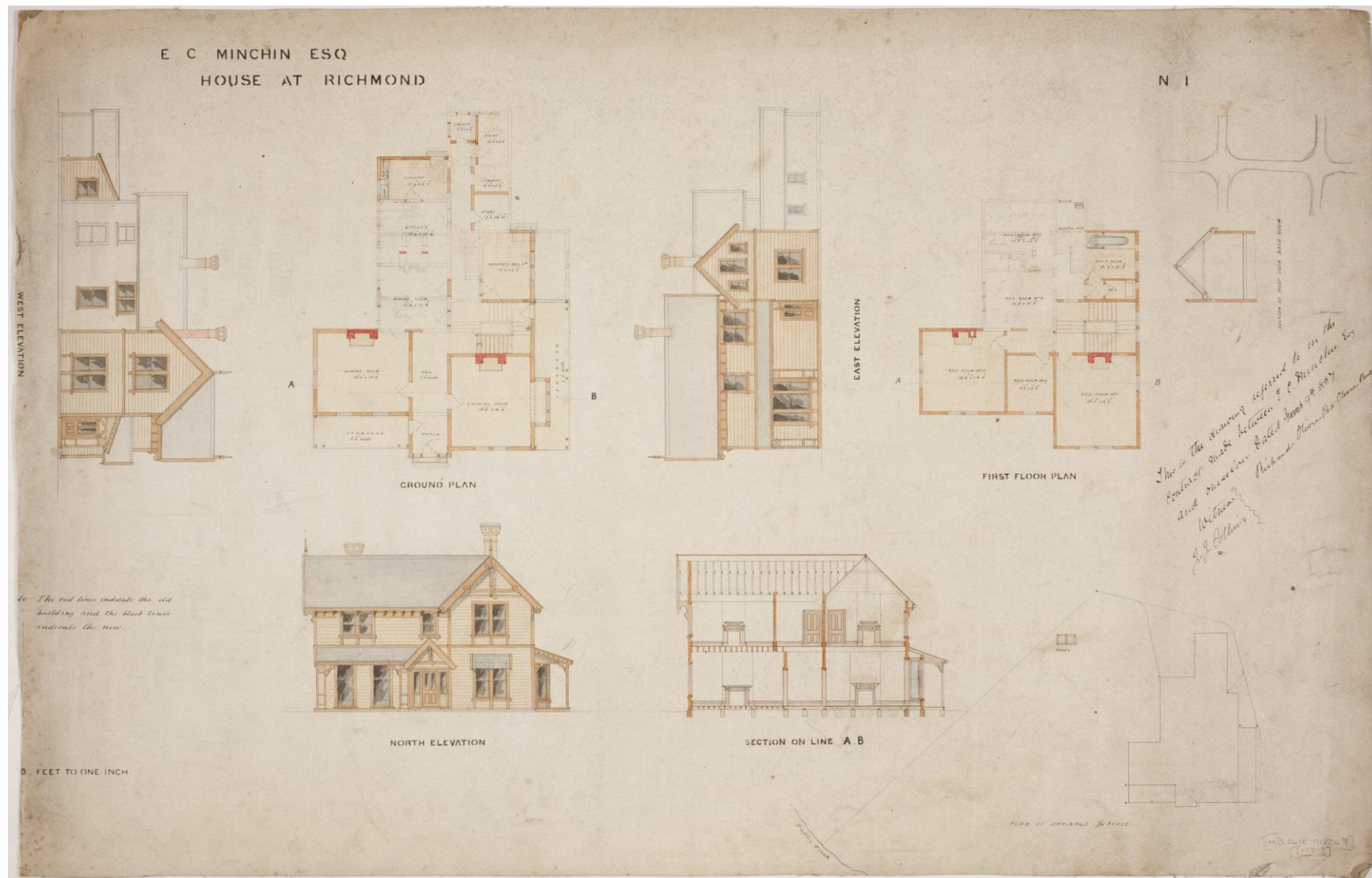


Fig. 12. Collins and Harman, E. C. Minchin, Esq., House at Richmond, plans, elevations and sections (1887).



Fig. 13. Armson, Collins and Lloyd, New Deanery, Armagh Street (1884).



Fig. 14. Collins and Harman, Minchin house, Richmond (1887).

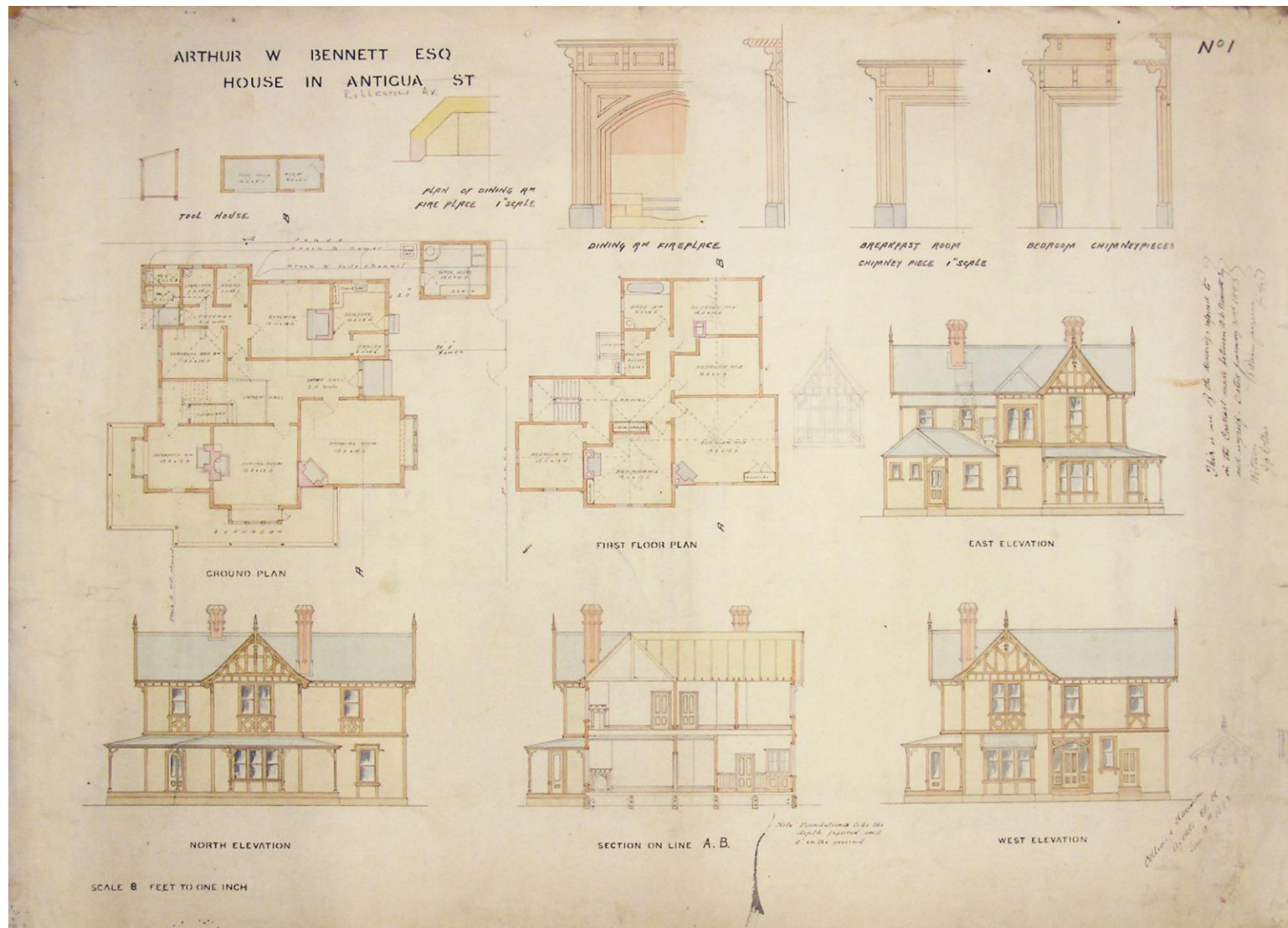


Fig. 15. Collins and Harman, Arthur W. Bennett, Esq., House in Antigua Street, plans, elevations, section and details (1893).



Fig. 16. R. D. Harman, Perspective drawing of Claremont (c.1888).



Fig. 17. Collins and Harman, Claremont, Timaru (1888).

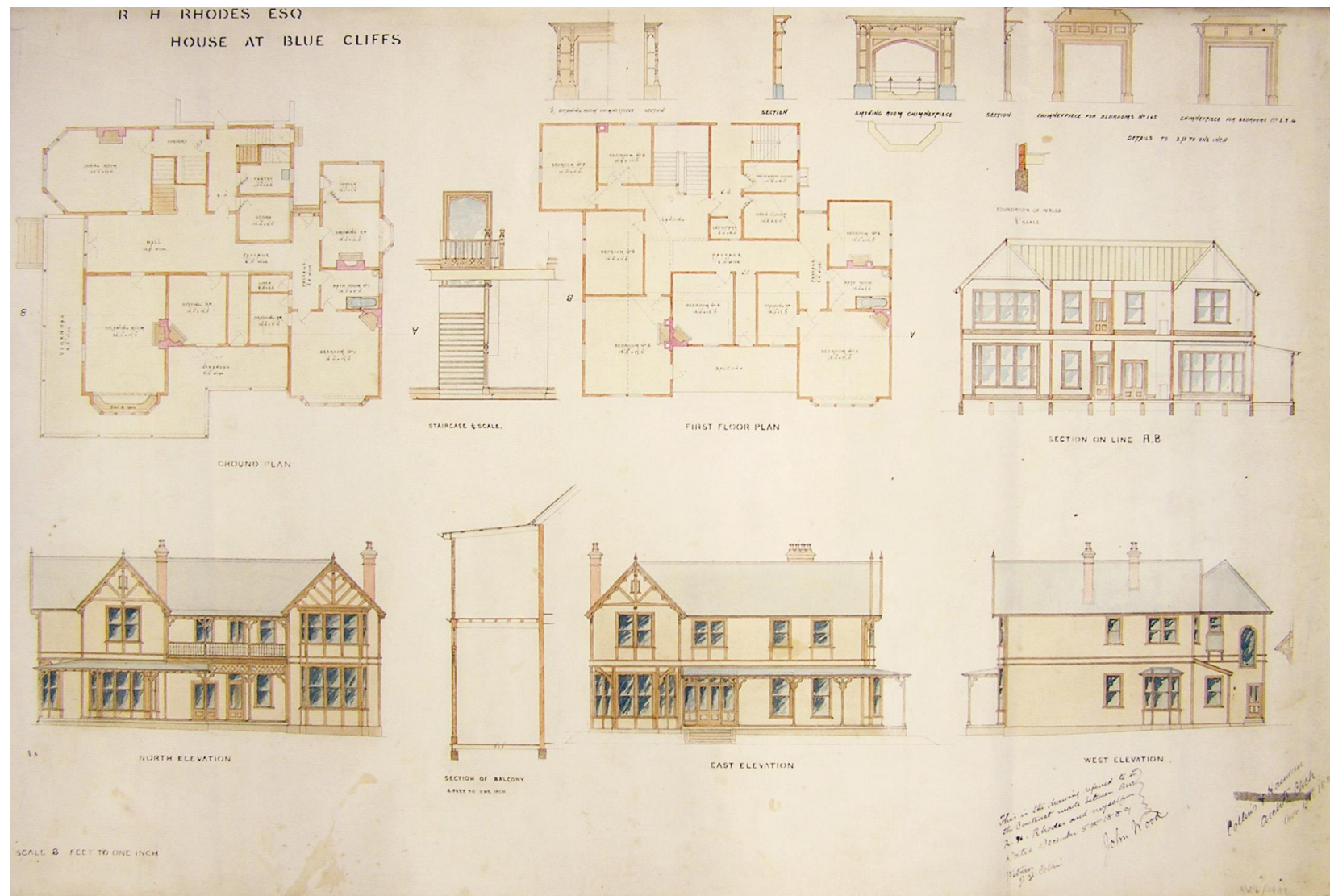


Fig. 18. Collins and Harman, R. H. Rhodes, Esq., House at Blue Cliffs, plans, elevations, section and details (1889).



Fig. 19. Collins and Harman, Blue Cliffs, St. Andrews (1889).



Fig. 20. Collins and Harman, Blue Cliffs, hall interior, St. Andrews (1889).



Fig. 21. R. D. Harman, Perspective drawing of Meadowbank, 1892.



Fig. 22. Collins and Harman, G. E. Rhodes, Esq., House at Meadowbank, Ellesmere (1891).

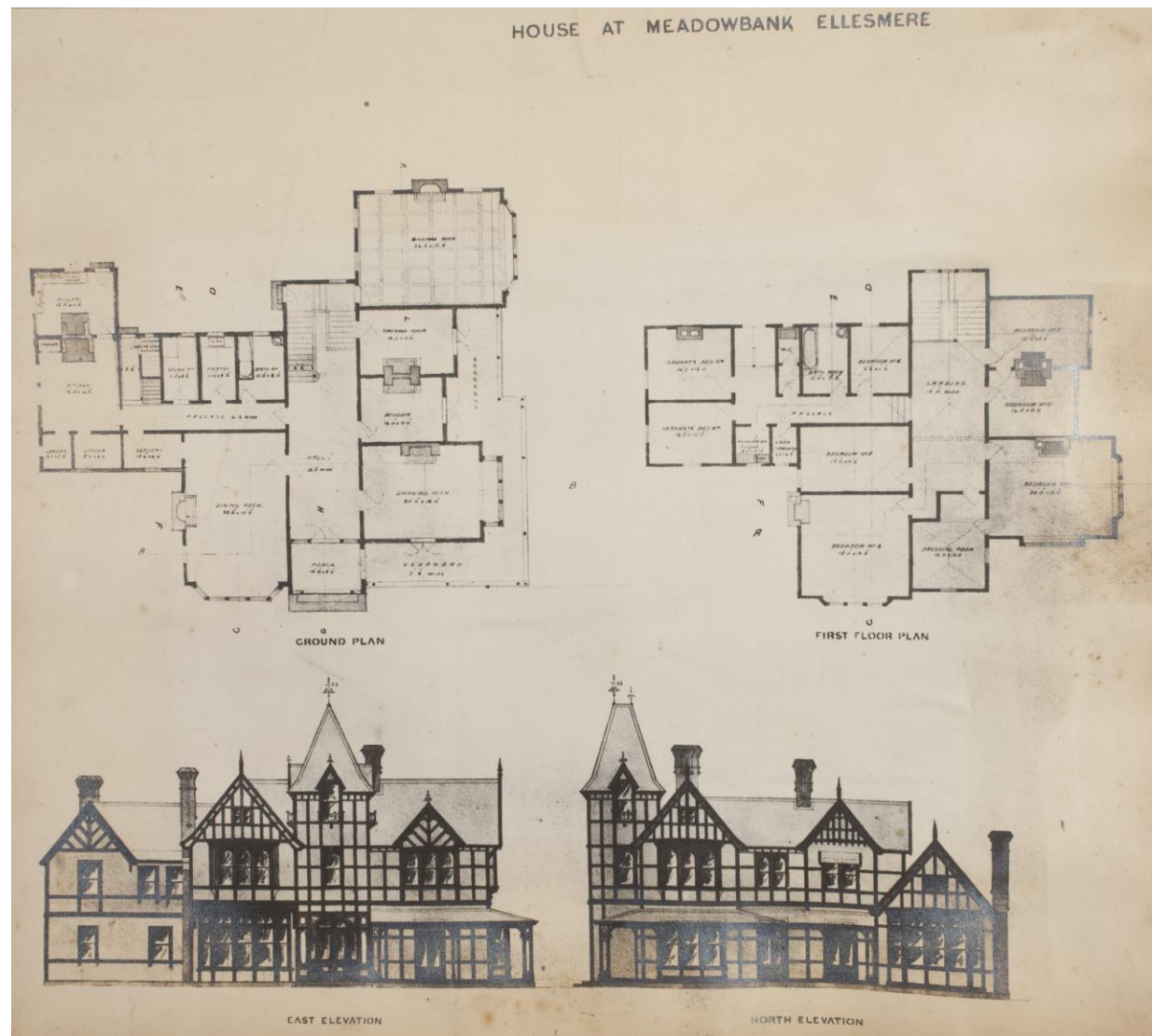


Fig. 23. Collins and Harman, Meadowbank, Ellesmere, plans and elevations (1891).

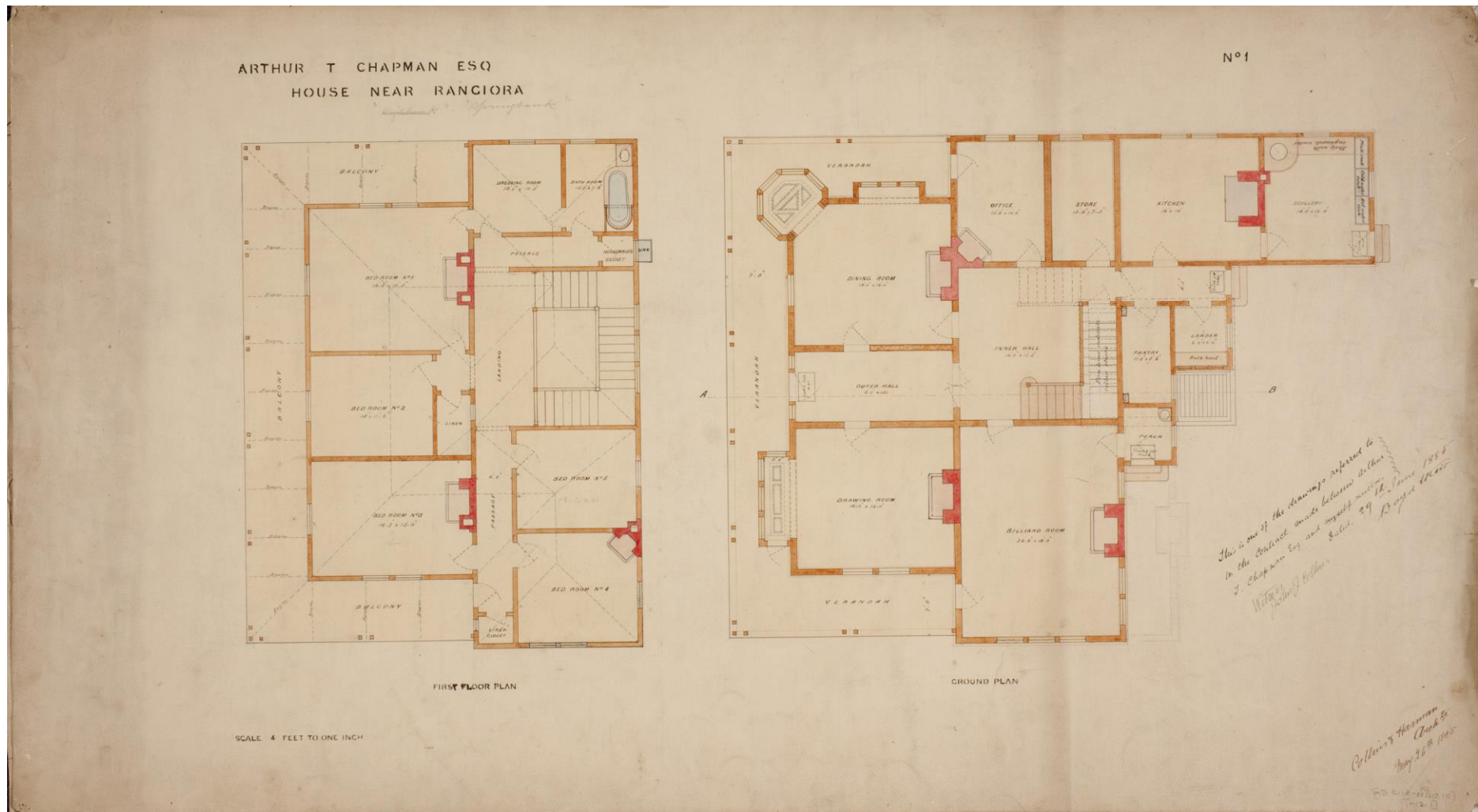


Fig. 24. Collins and Harman, Arthur T. Chapman, Esq., House Near Rangiora, plans (1885).

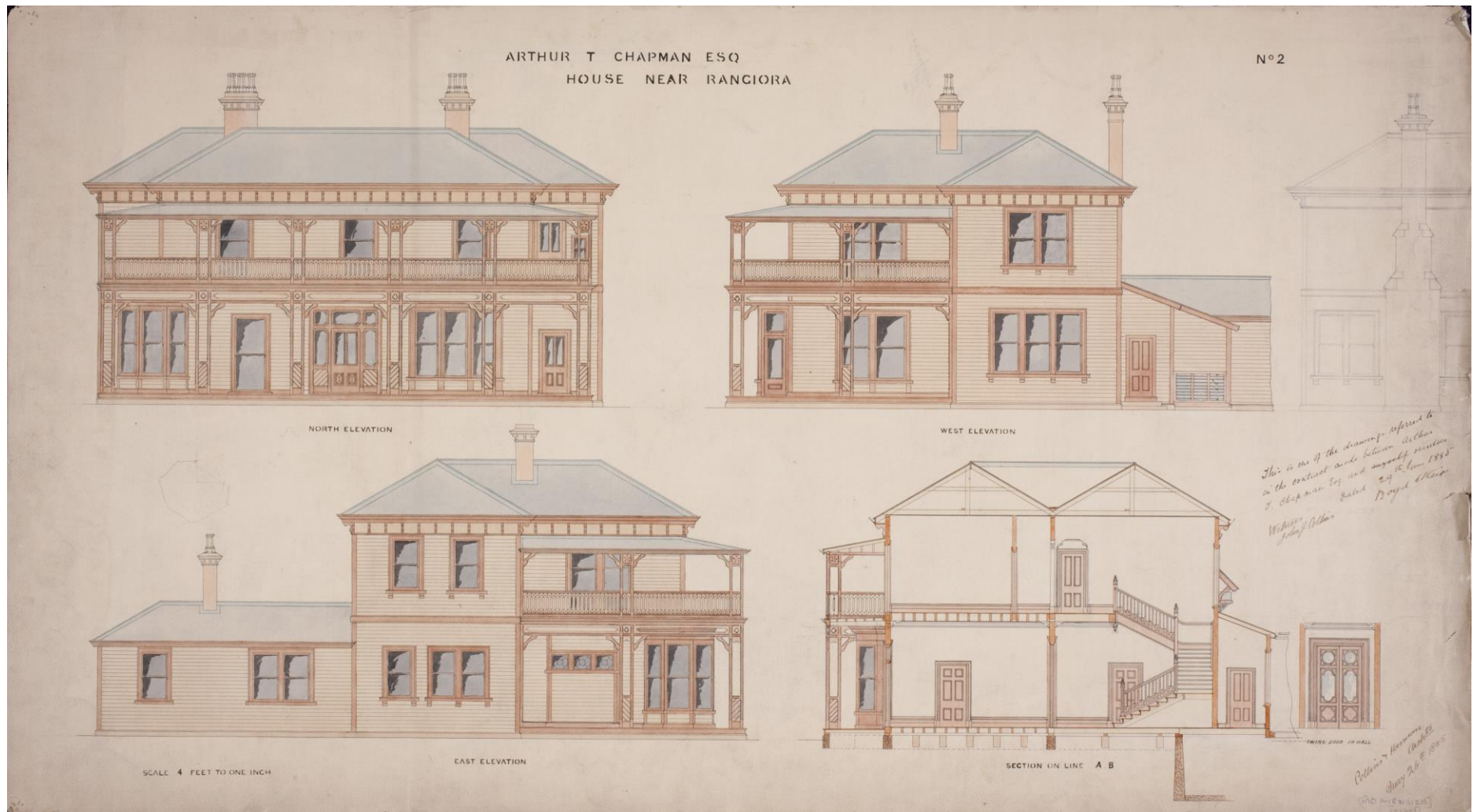


Fig. 25. Collins and Harman, Arthur T. Chapman, Esq., House Near Rangiora, elevations and section (1885).

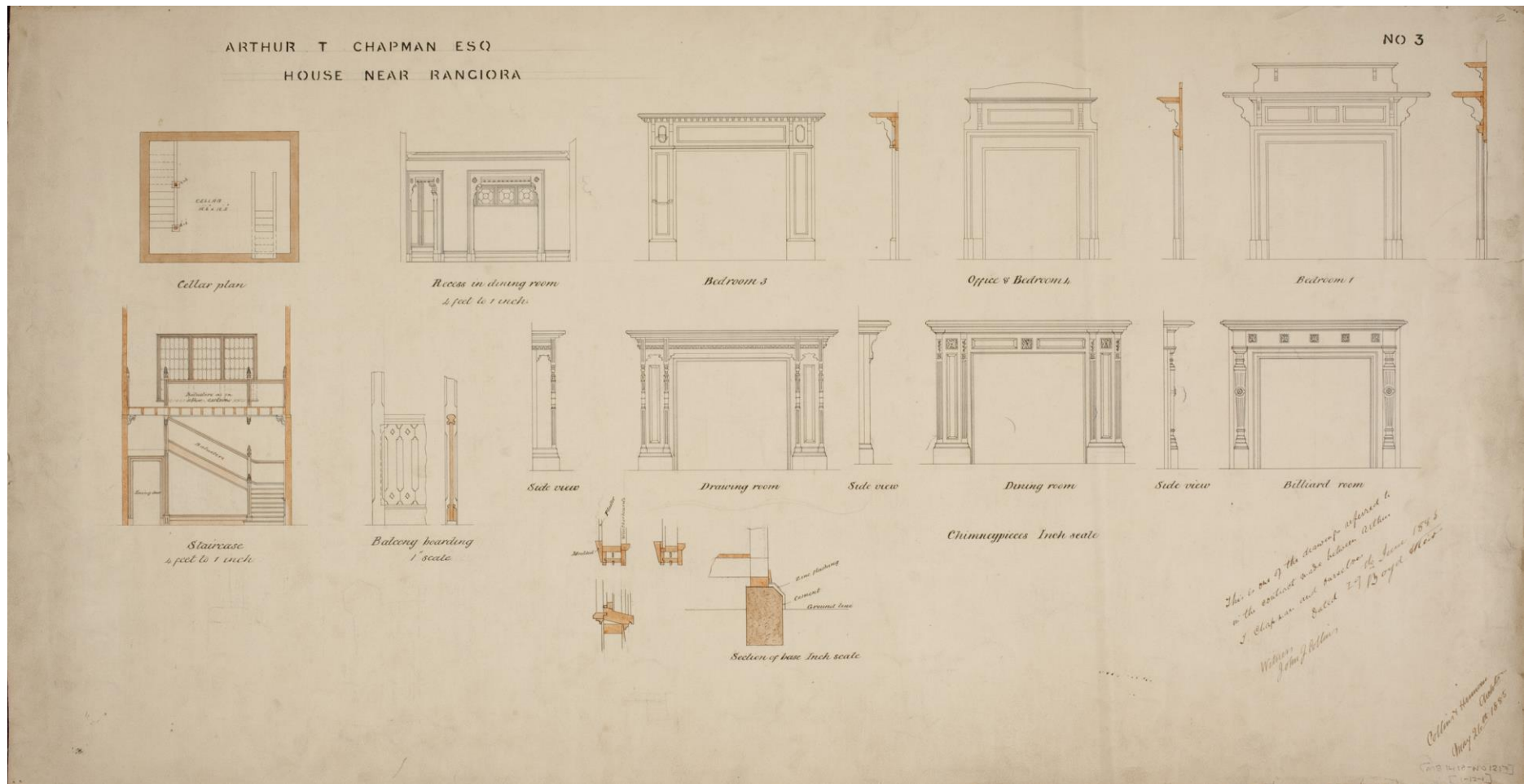


Fig. 26. Collins and Harman, Arthur T. Chapman, Esq., House near Rangiora, details (1885).

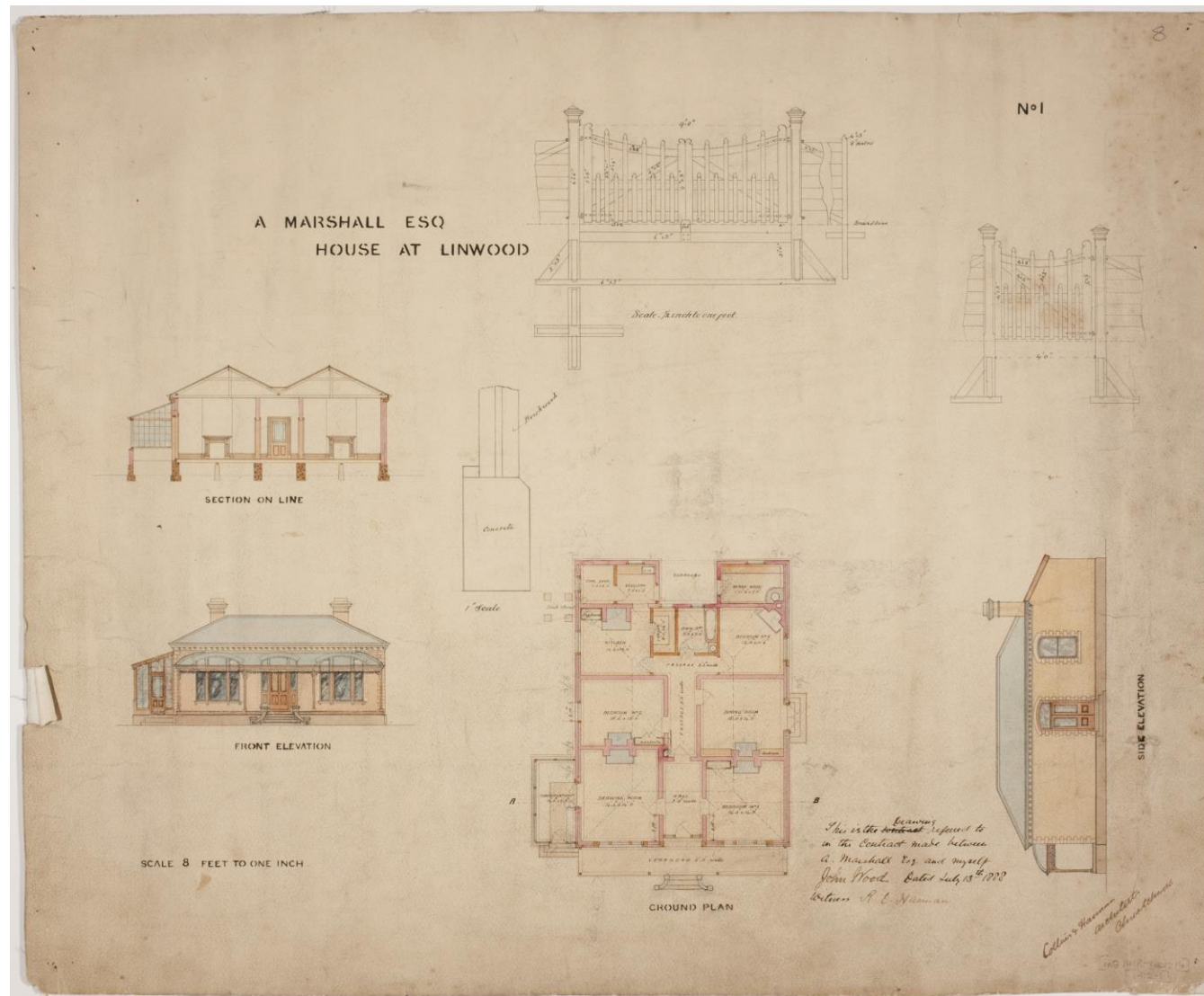


Fig. 27. Collins and Harman, A. Marshall, Esq., House at Linwood, plan, elevations, section and details (1888).

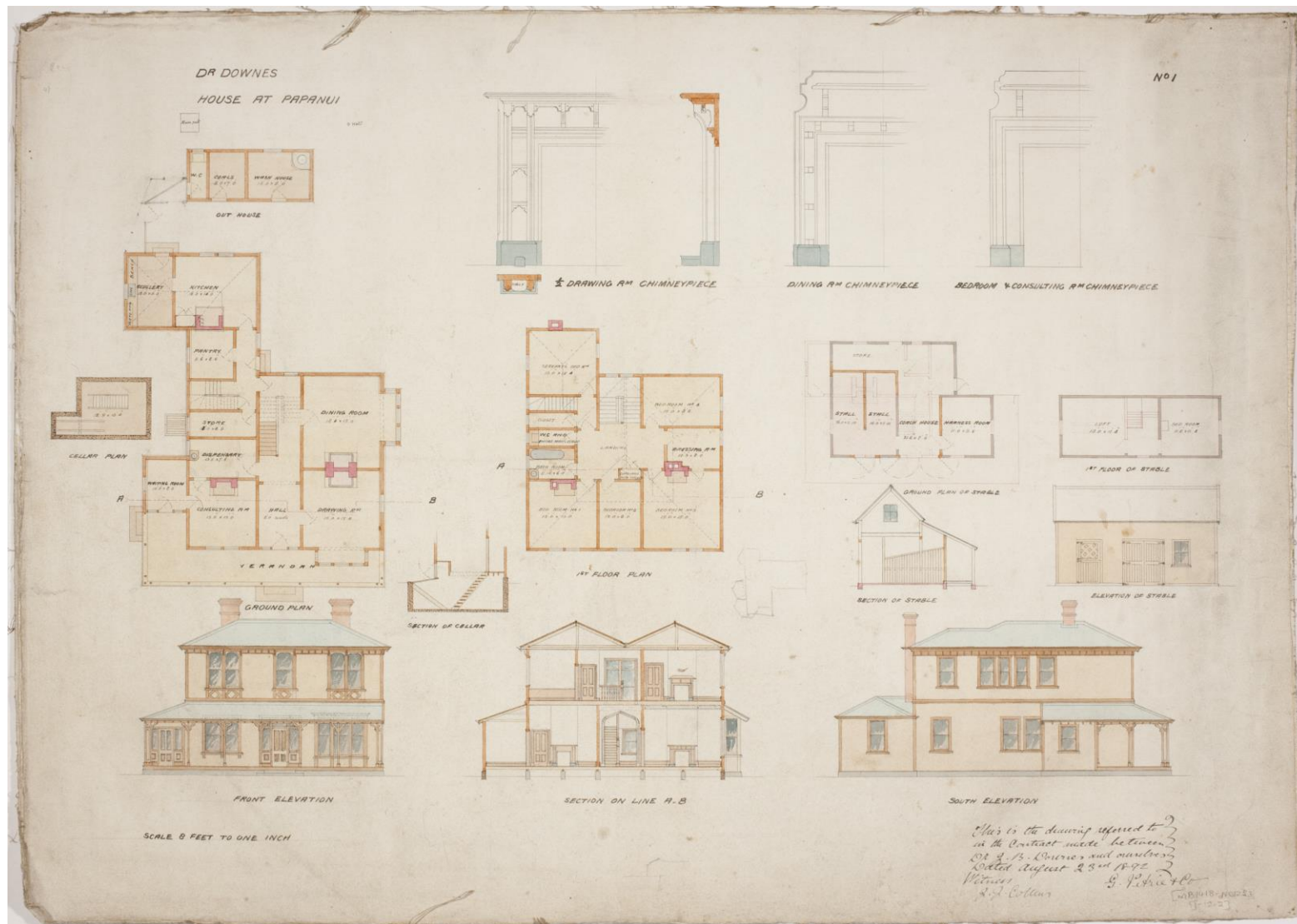


Fig. 28. Collins and Harman, Dr Downes, House at Papanui, plans, elevations, sections and details (1892).



Fig. 29. Collins and Harman, Horsley Down, Hawarden (1889).



Fig. 30. Collins and Harman, Horsley Down, Hawarden (1889).

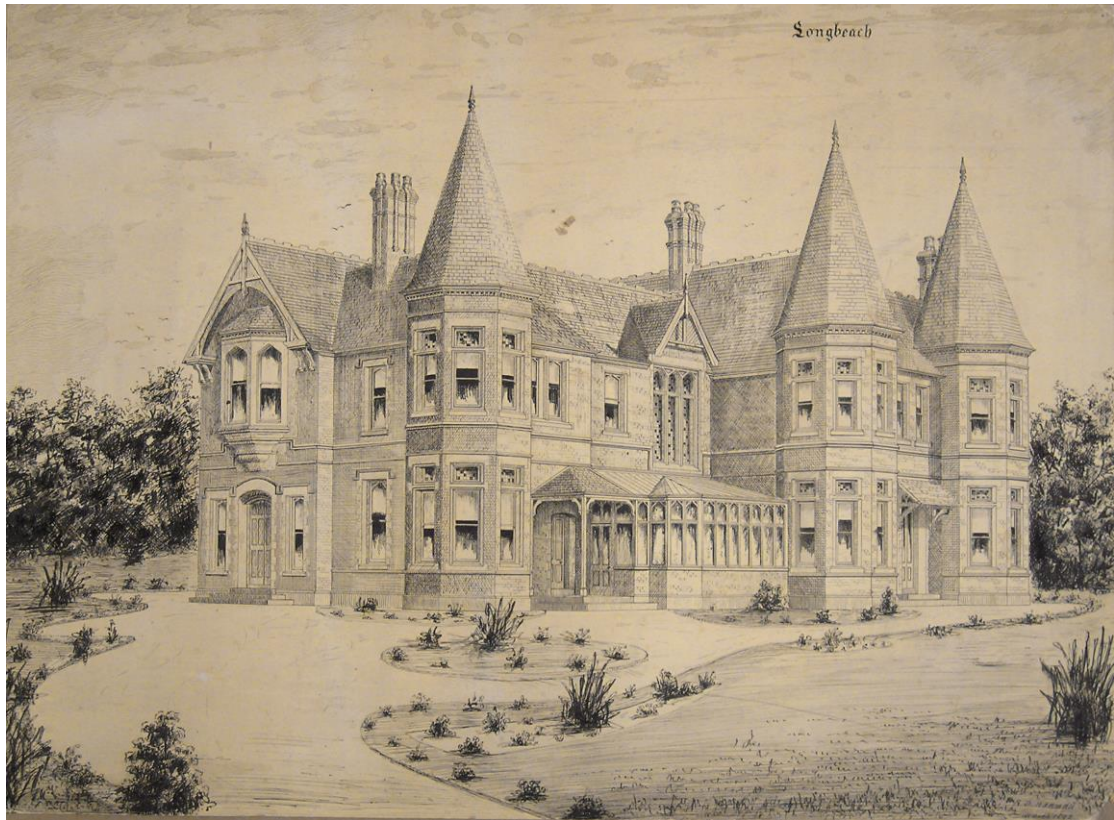


Fig. 31. R. D. Harman, Perspective drawing of Longbeach, March, 1892.



Fig. 32. Collins and Harman, Longbeach, second homestead (1891).

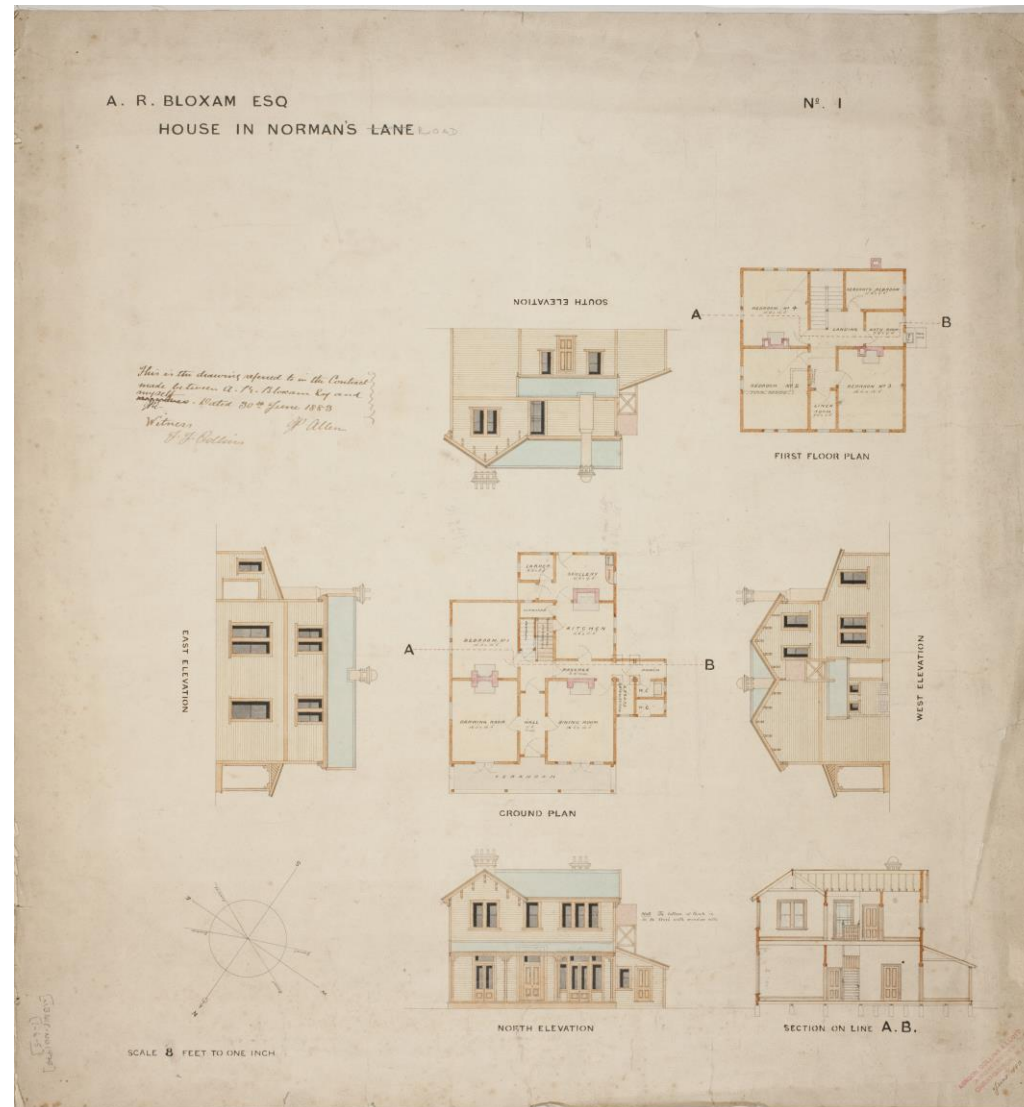


Fig. 33. Armson, Collins and Lloyd, A. R. Bloxam, Esq., House in Norman's Lane, plans, elevations and section (1883).

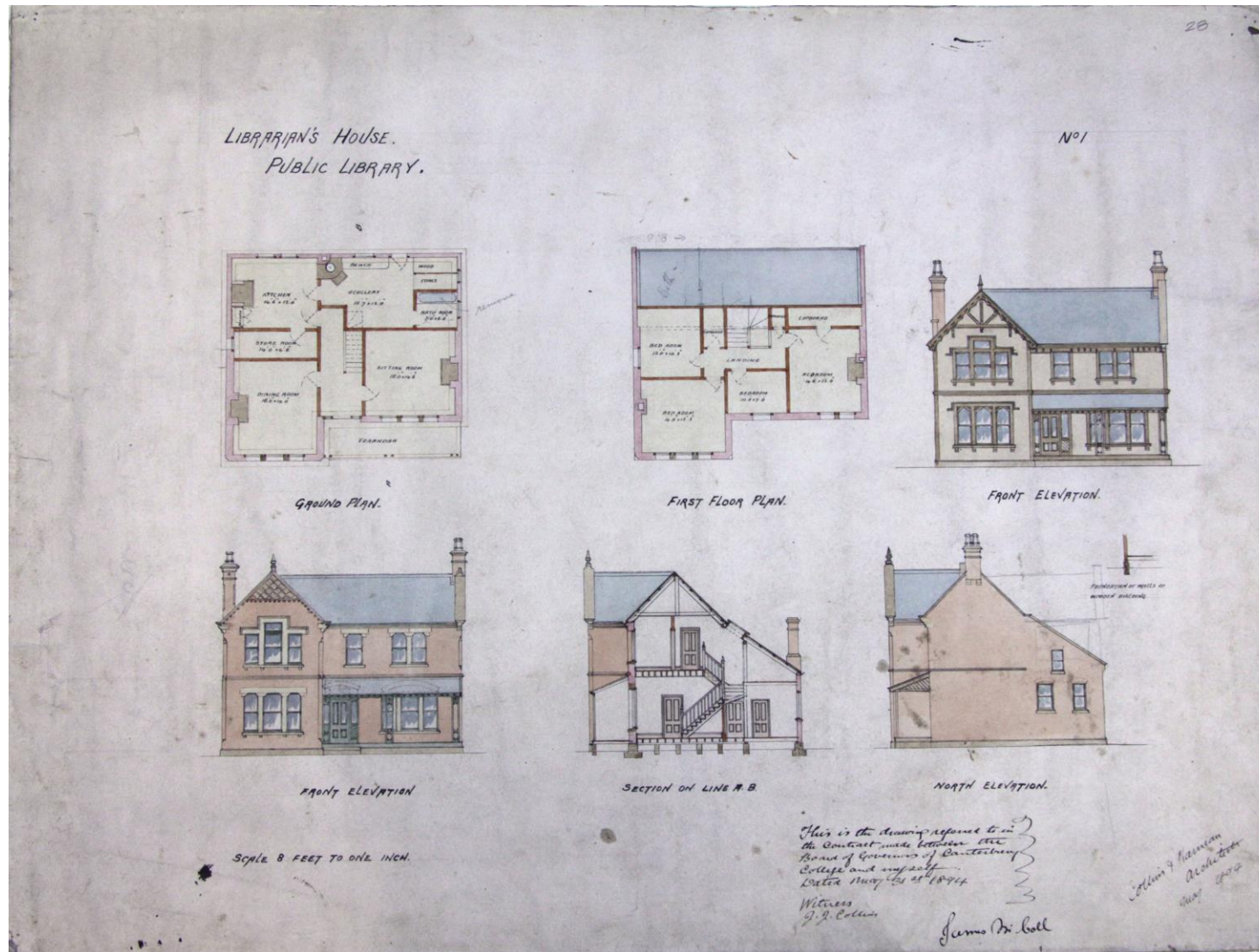


Fig. 34. Collins and Harman, Librarian's House, Public Library, plans, elevations and section (1893).



Fig. 35. Collins and Harman, Librarian's House, Public Library, 109 Cambridge Terrace (1893).



Fig. 36. Collins and Harman, Joyce house, London Street, Lyttelton (1891).

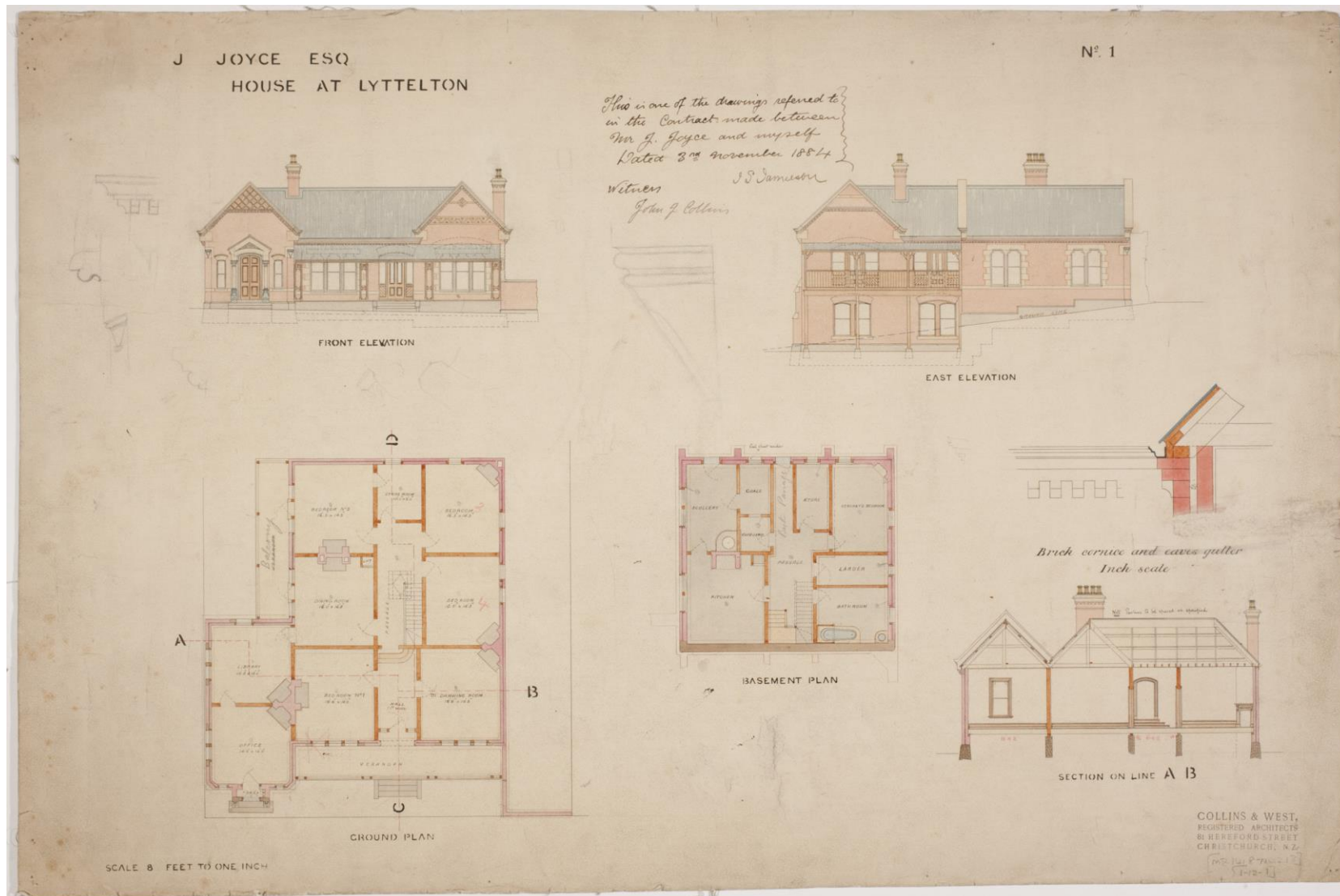


Fig. 37. Collins and Harman, J. Joyce, Esq., House at Lyttelton, plans, elevations and section (1884).

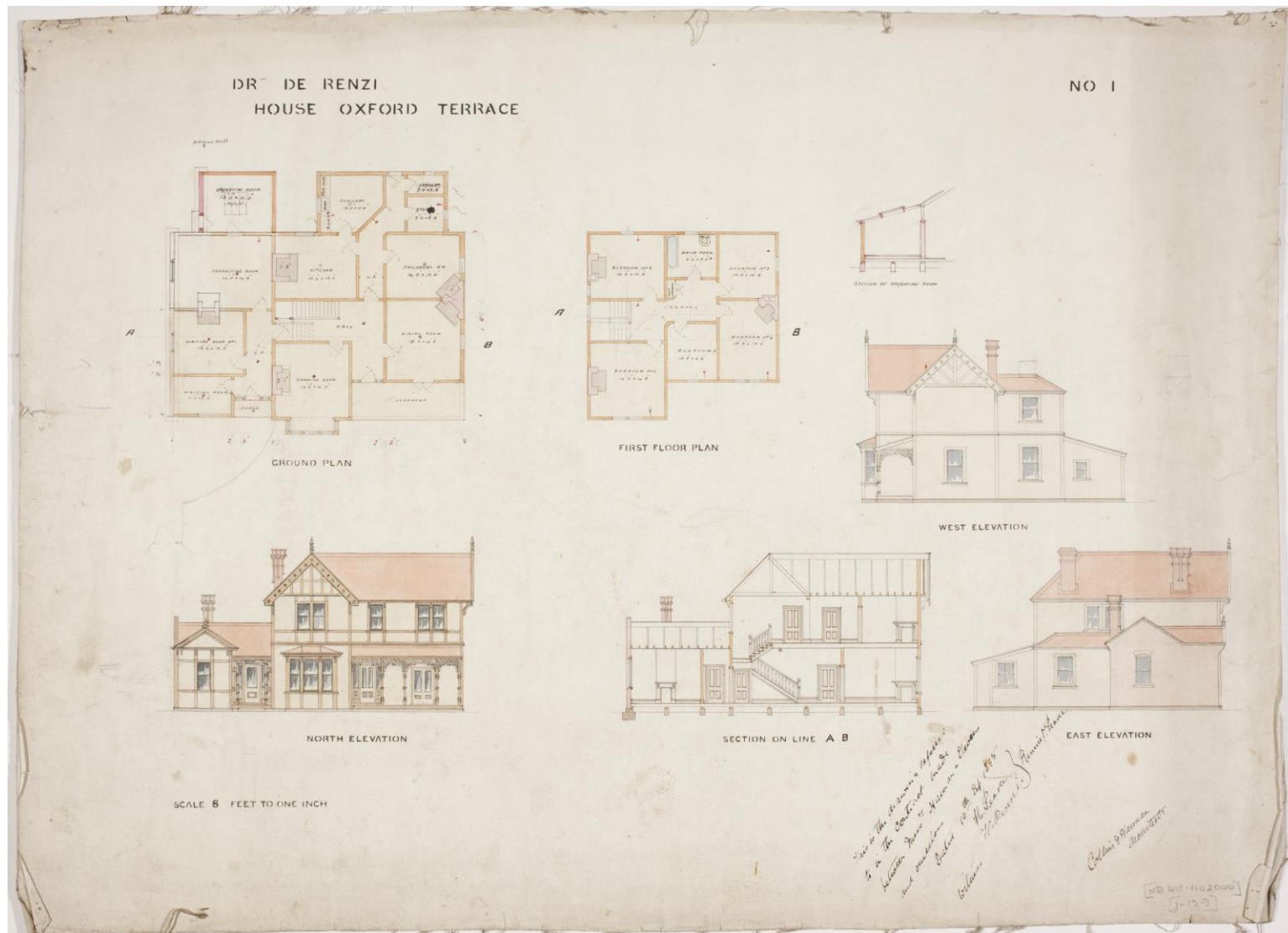


Fig. 38. Collins and Harman, Dr De Renzi, House, Oxford Terrace, plans, elevations and section (1895).

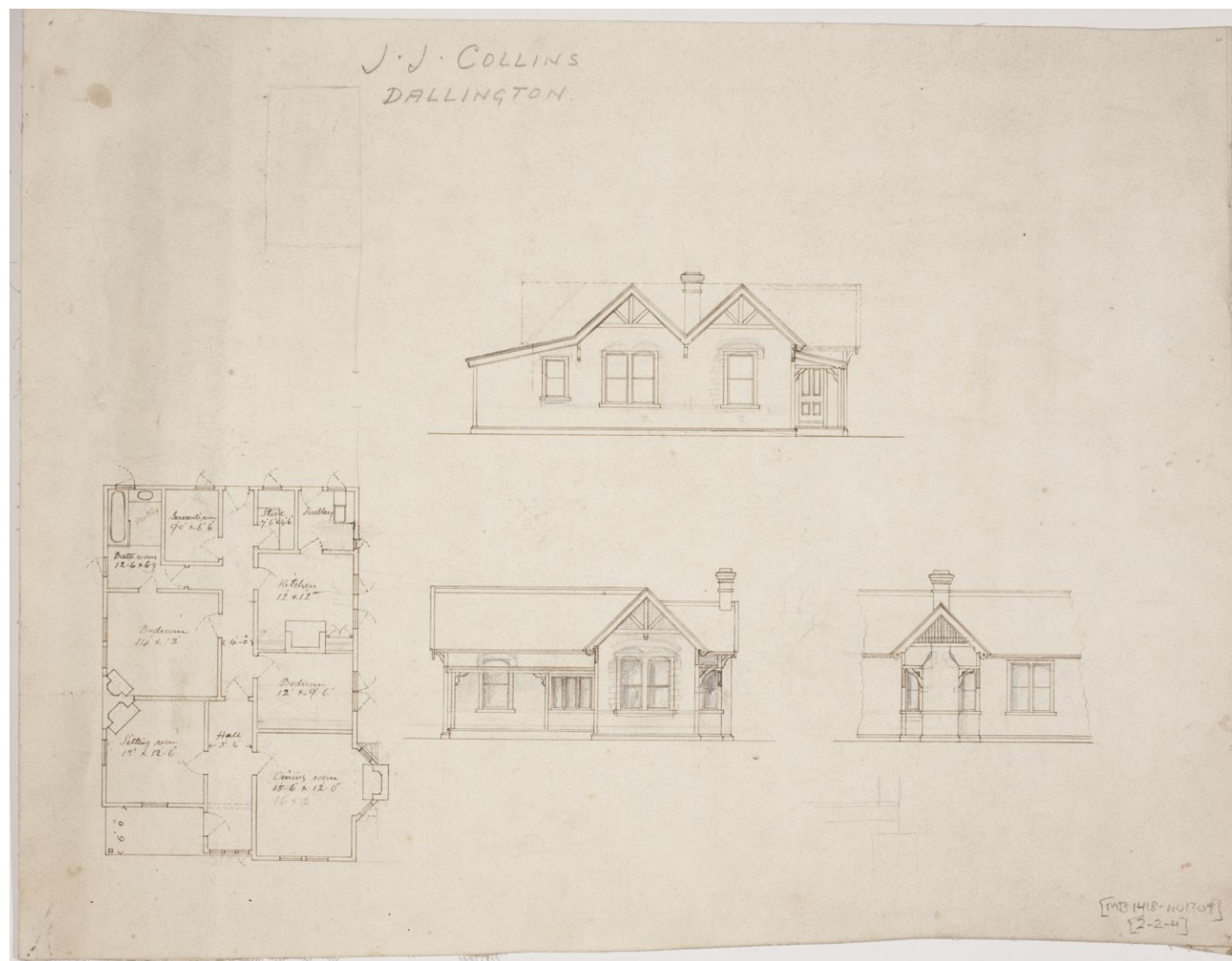


Fig. 39. Collins and Harman, J. J. Collins, Dallington, plan and elevations (undated).



Fig. 40. Collins and Harman, Collins house, Dallington (date unknown).



Fig. 41. Collins and Harman, Collins house, Dallington (date unknown).



Fig. 42. Collins and Harman, Richards house, Manchester Street north (1901).



Fig. 43. Collins and Harman, Homan house, Fendalton (1890).

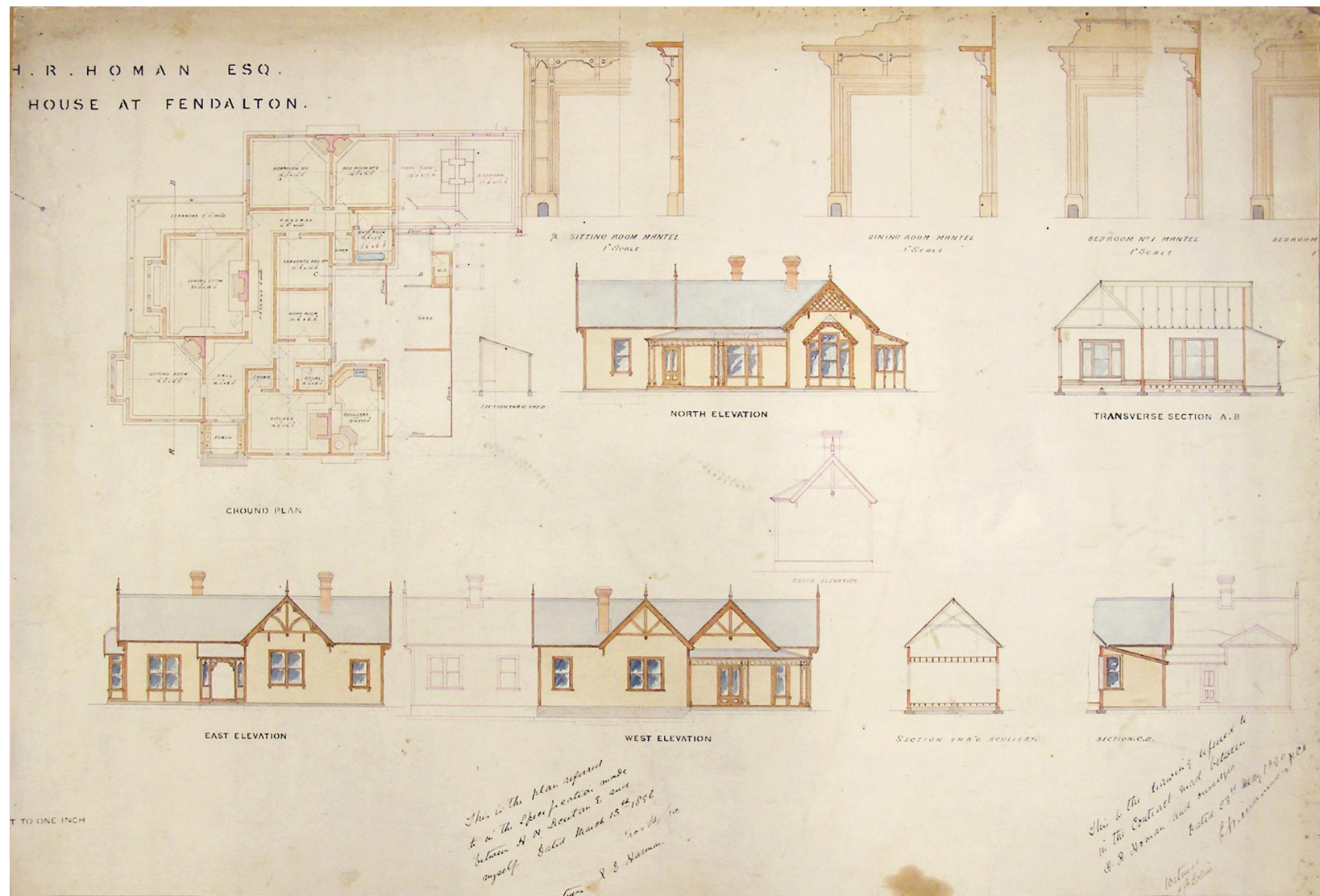


Fig. 44. Collins and Harman, H. R. Homan, Esq., House at Fendalton, plan, elevations, section and details (1890).

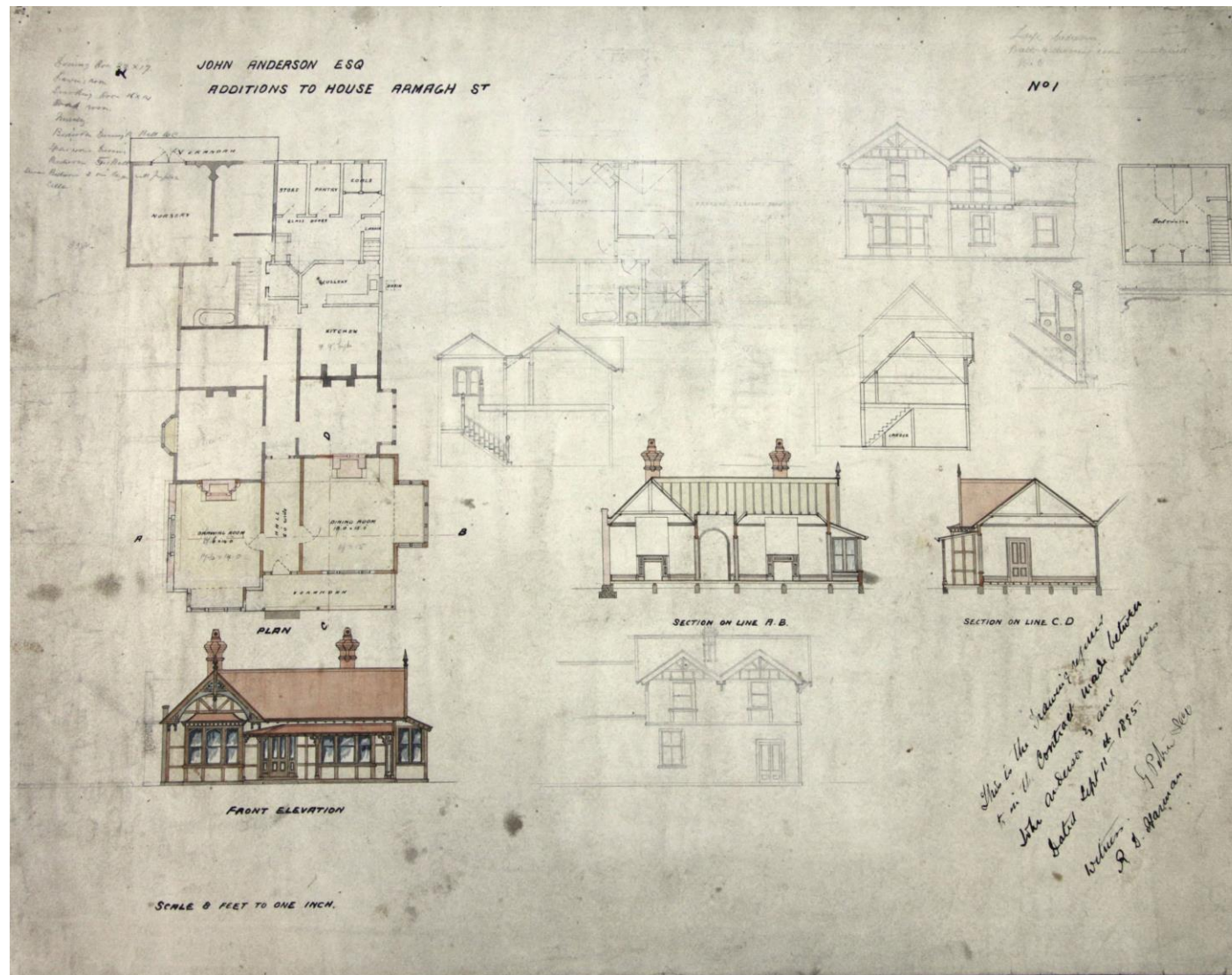


Fig. 45. Collins and Harman, John Anderson, Esq., Additions to House, Armagh St., plan, elevations and sections (1895).



Fig. 46. Collins and Harman, Anderson house, Armagh Street (1895).



Fig. 47. Collins and Harman, Anderson house, 17 Armagh Street (1895).



Fig. 48. Collins and Harman, Otakaro, Gloucester Street (1895).



Fig. 49. Collins and Harman, Otakaro, Gloucester Street (1895).



Fig. 50. Collins and Harman, E. M. Dawe, Esq., Fendalton, plans, elevations, section and details (1897).

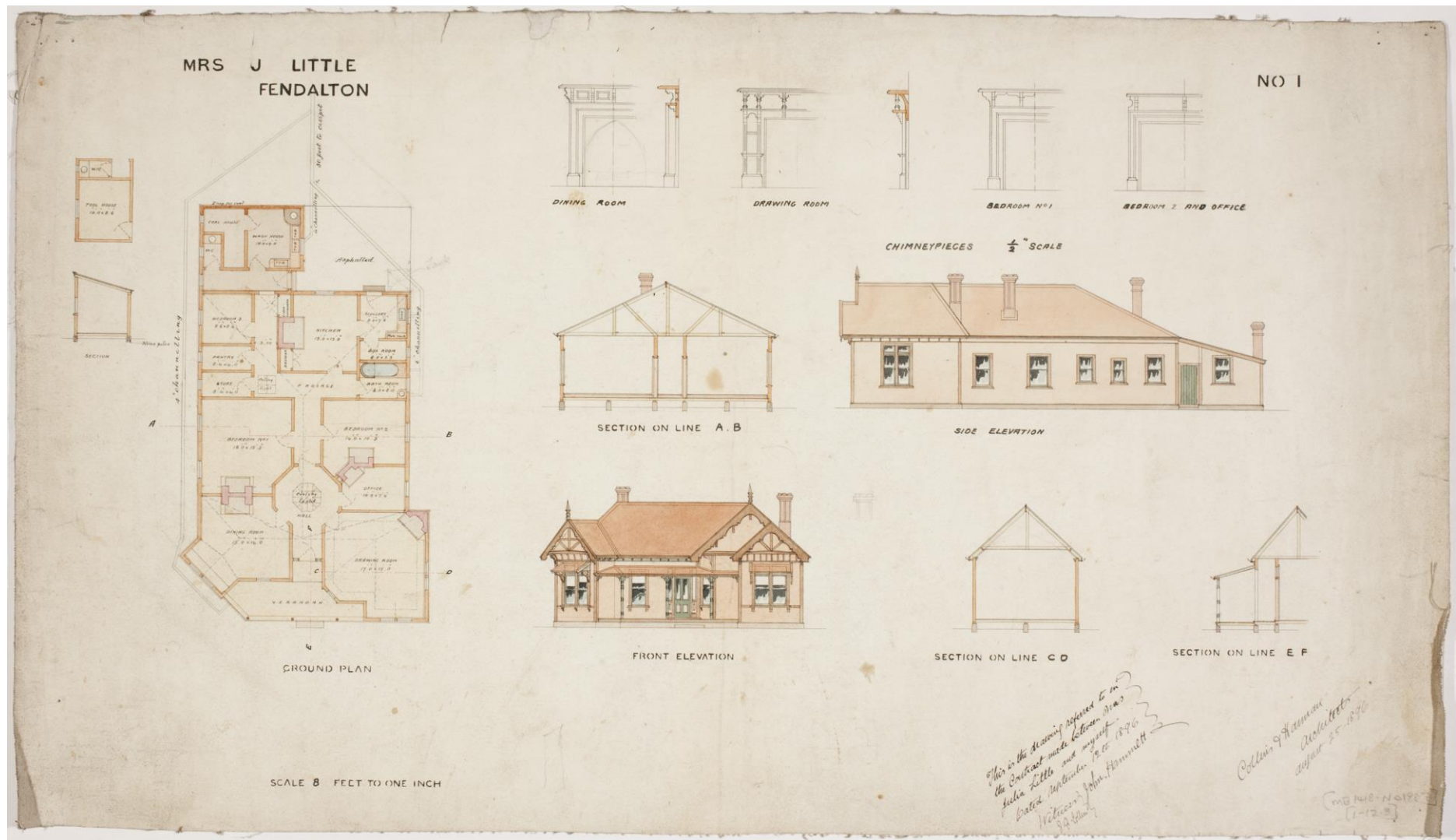


Fig. 51. Collins and Harman, Mrs J. Little, Fendalton, plans, elevations, and sections (1896).

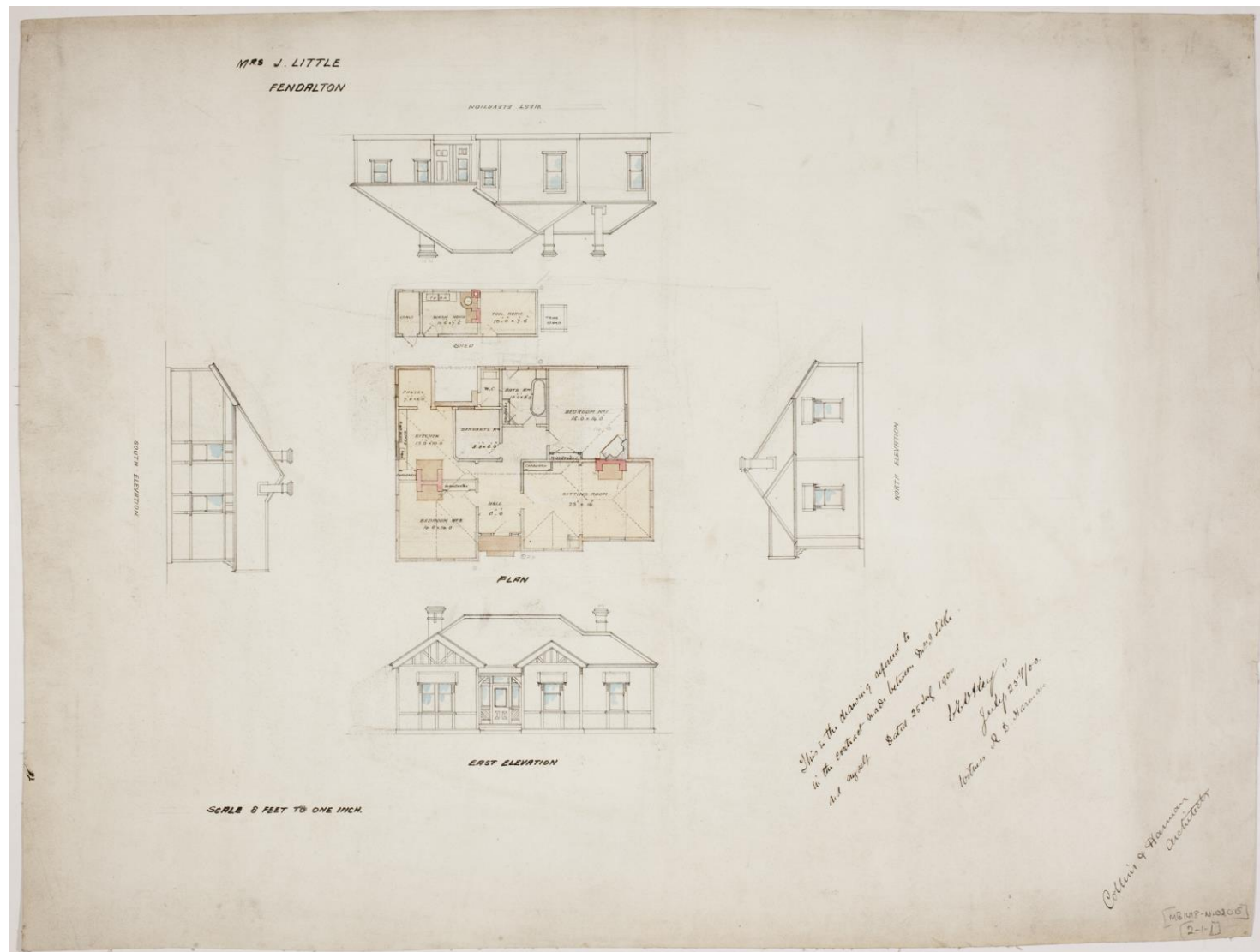


Fig. 52. Collins and Harman, Mrs J. Little, Fendalton, plan and elevations (1900).

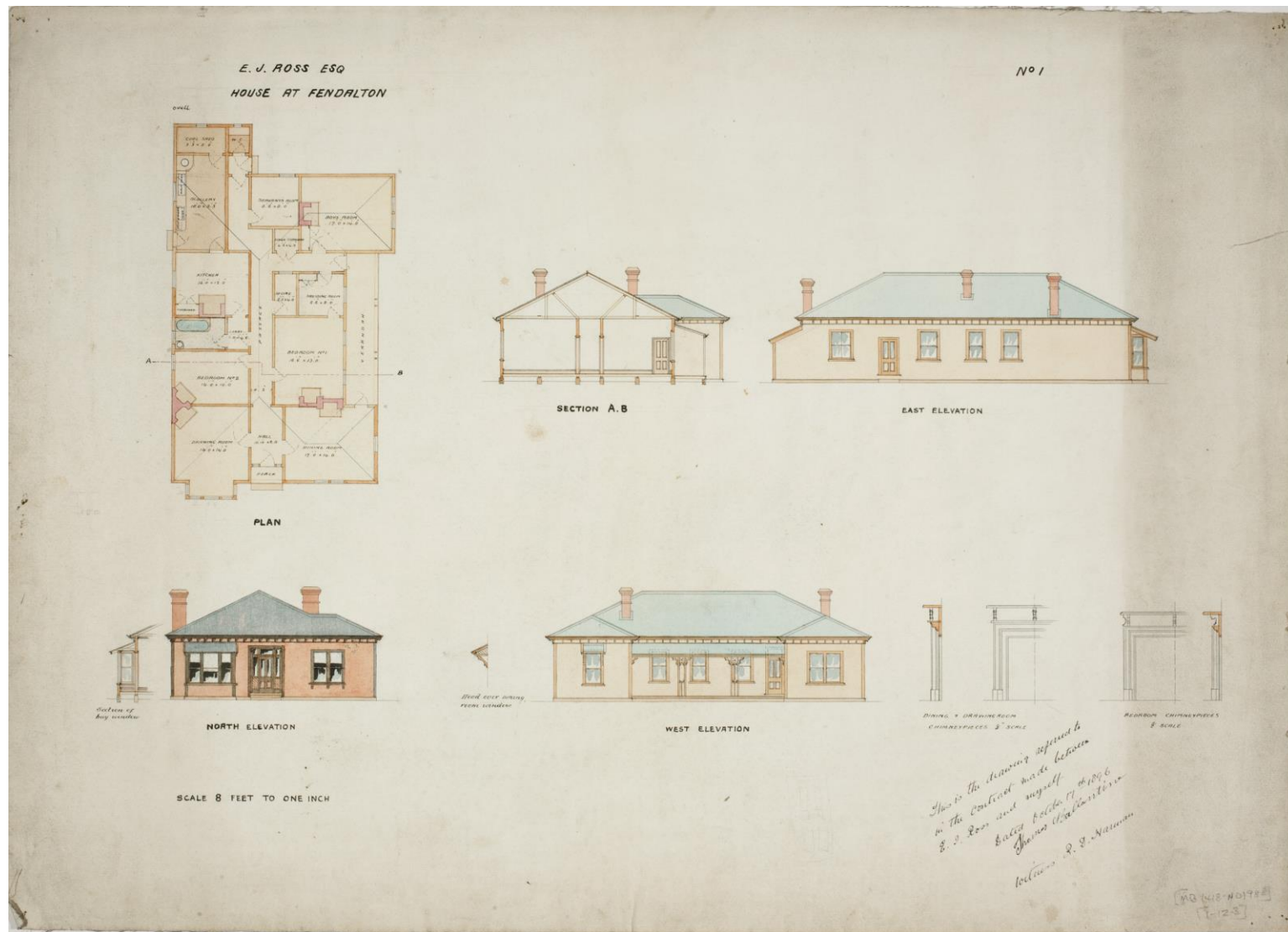


Fig. 53. Collins and Harman, E. J. Ross, Esq., House at Fendalton, plan, elevations, section and details (1896).



Fig. 54. Collins and Harman, Little house, Fendalton (1896).



Fig. 55. Collins and Harman, Collins house, Redcliffs (1898).



Fig. 57. Collins and Harman, Collins house, Carlton Road (1904).



Fig. 58. Collins and Harman, Dicken house, Fendalton (1899).

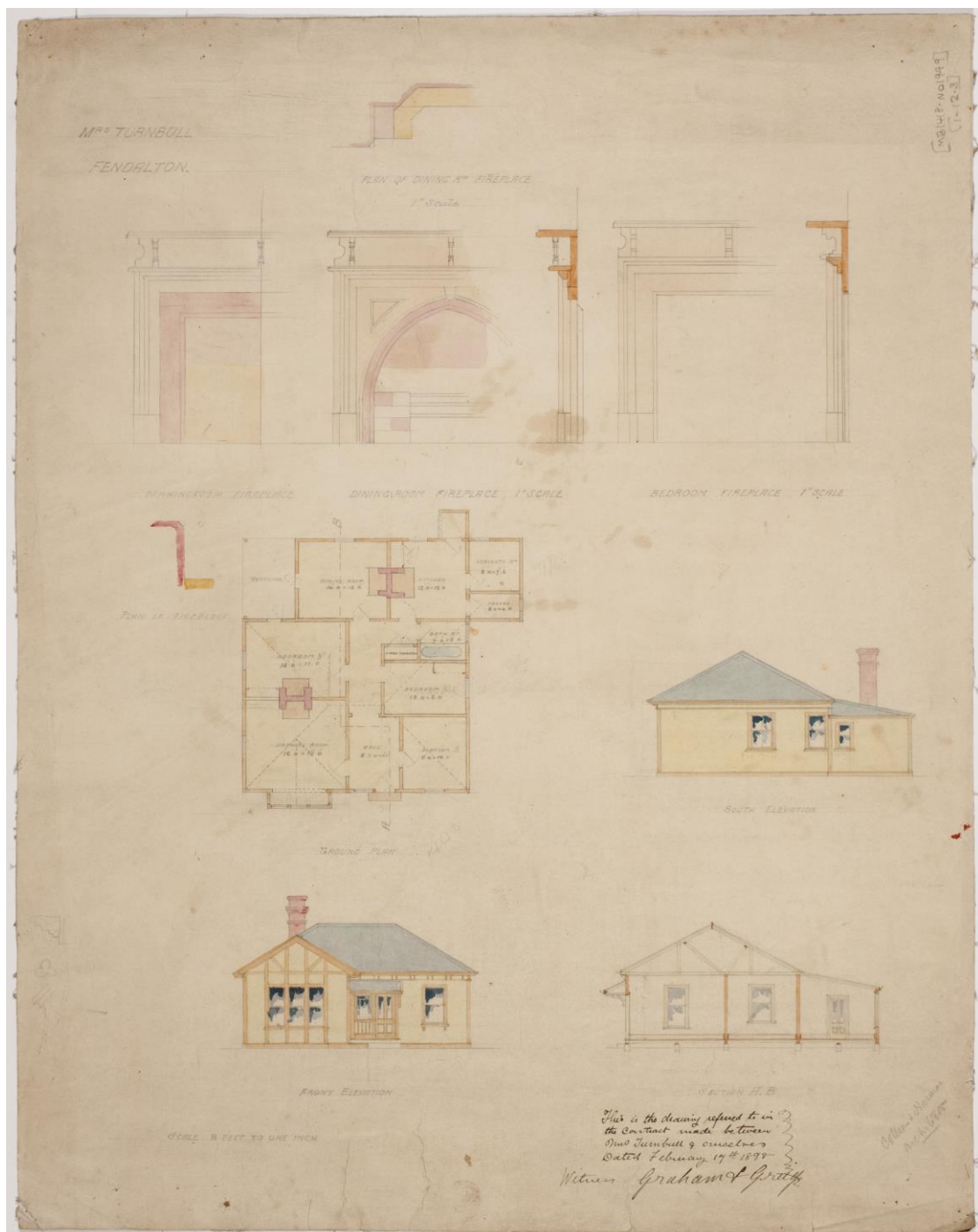


Fig. 59. Collins and Harman, Mrs Turnbull, Fendalton, plan, elevations, section and details (1898).

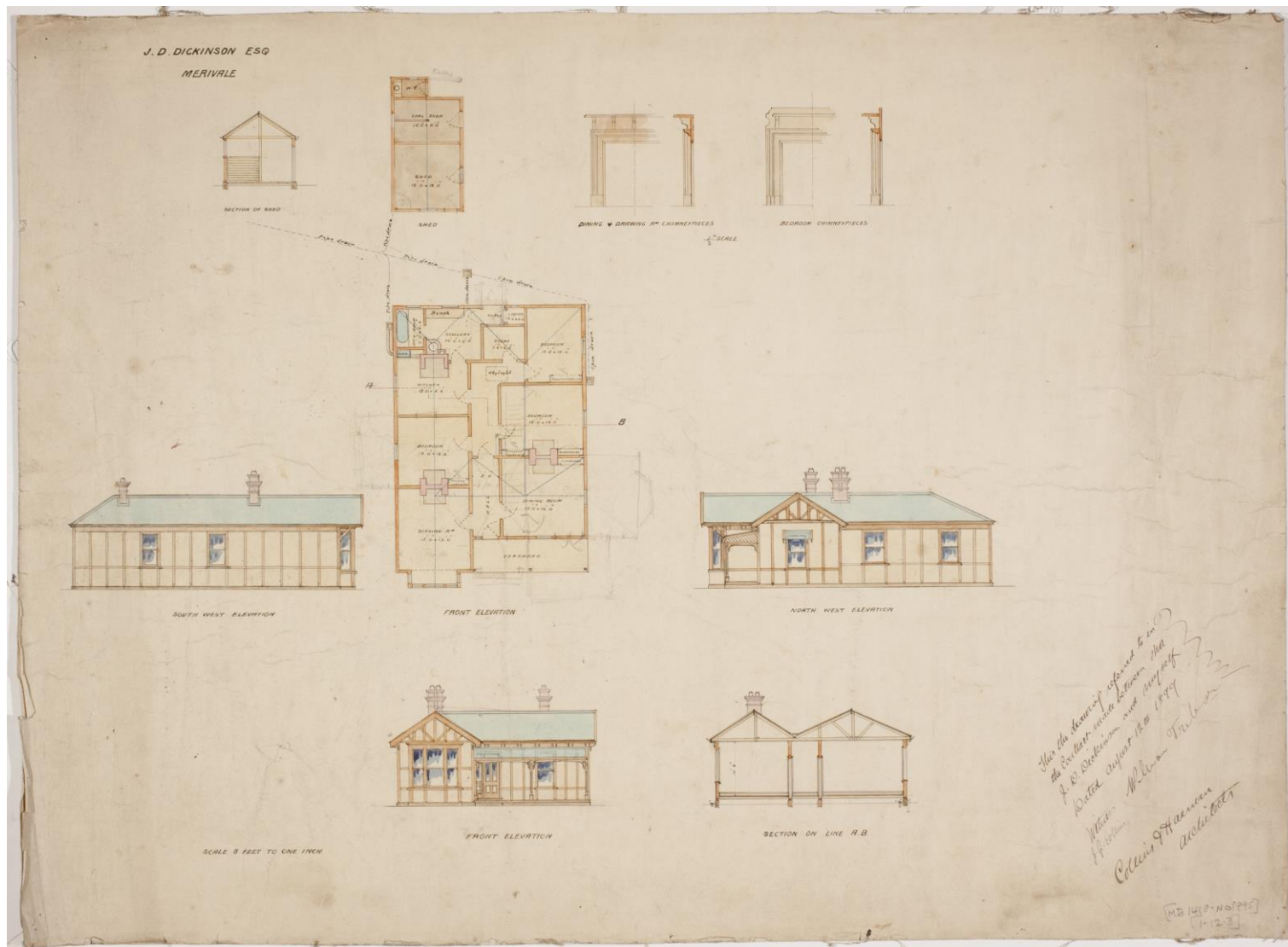


Fig. 61. Collins and Harman, J. D. Dickinson, Esq., Merivale, plans, elevations, sections and details (1899).

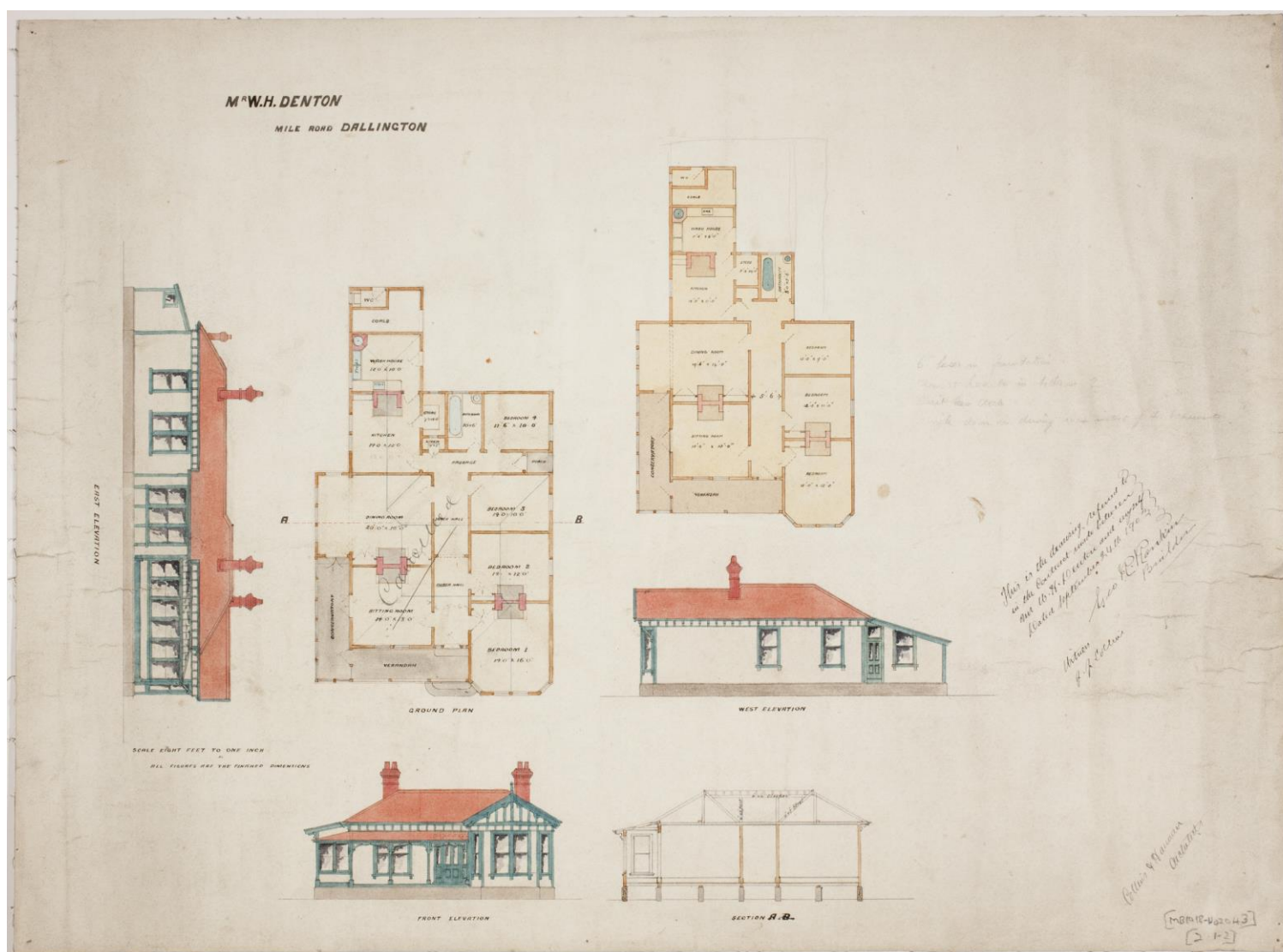


Fig. 62. Collins and Harman, Mr W. H. Denton, Mile Road, Dallington, plans, elevations and section (1903).

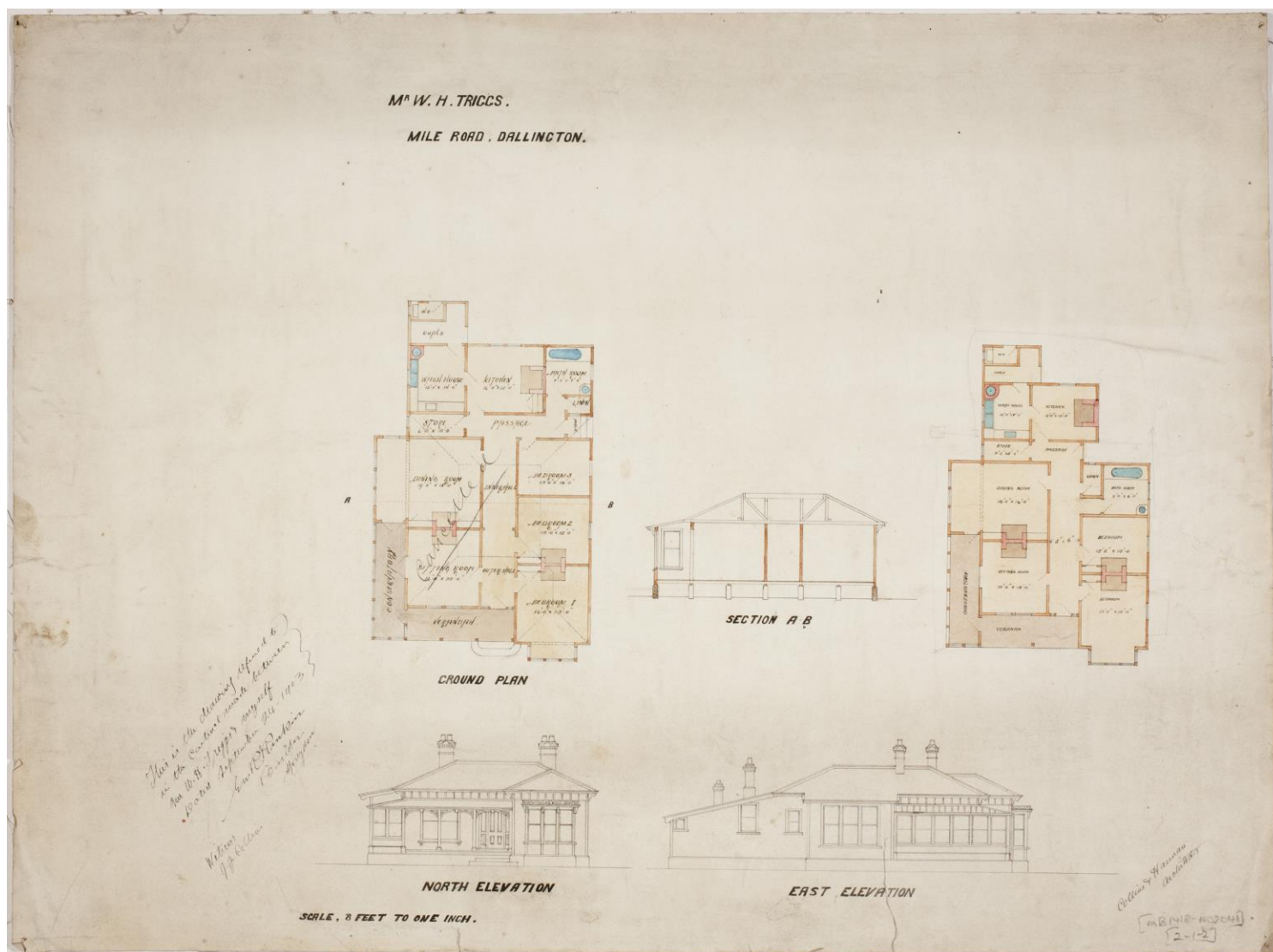


Fig. 63. Collins and Harman, Mr W. H. Triggs, Mile Road, Dallington, plans, elevations and section (1903).

MRS M. A. T. DRUMMOND

HOUSE, LEINSTER RD.

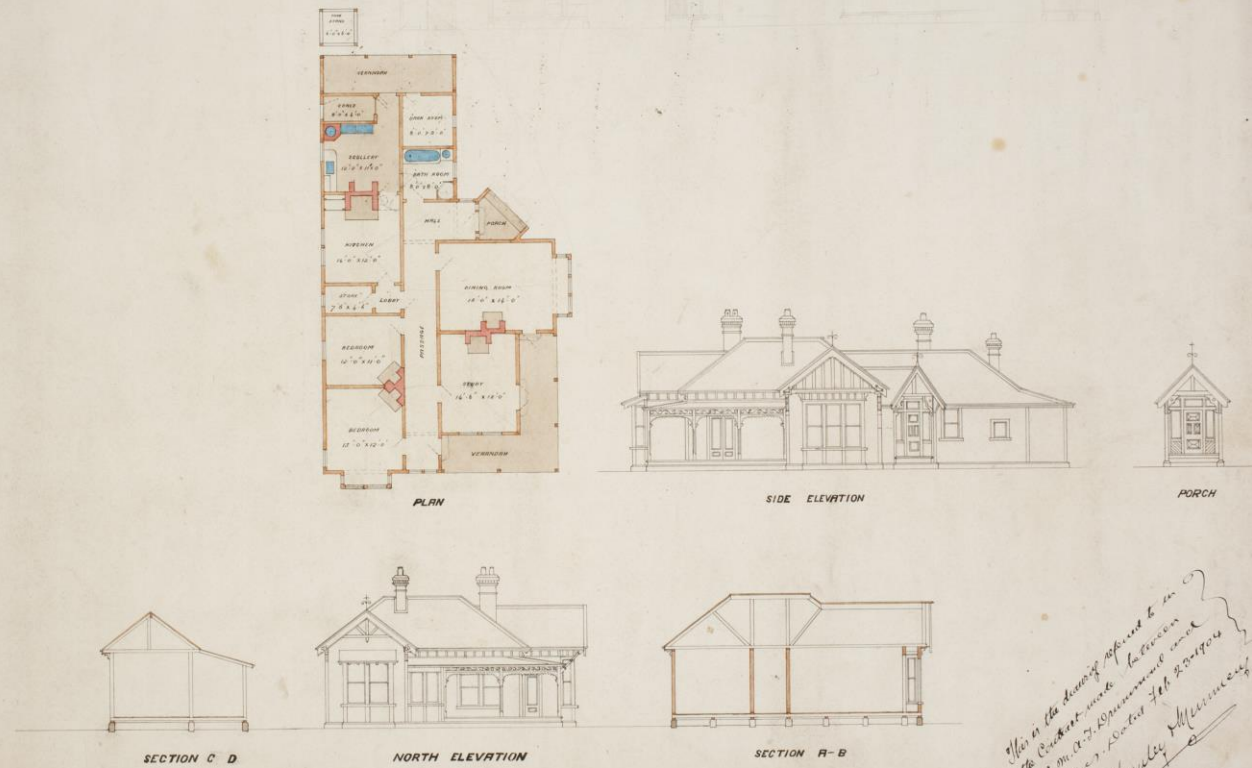


Fig. 64. Collins and Harman, M. A. T. Drummond, House, Leinster Rd., plan, elevations and sections (1904).

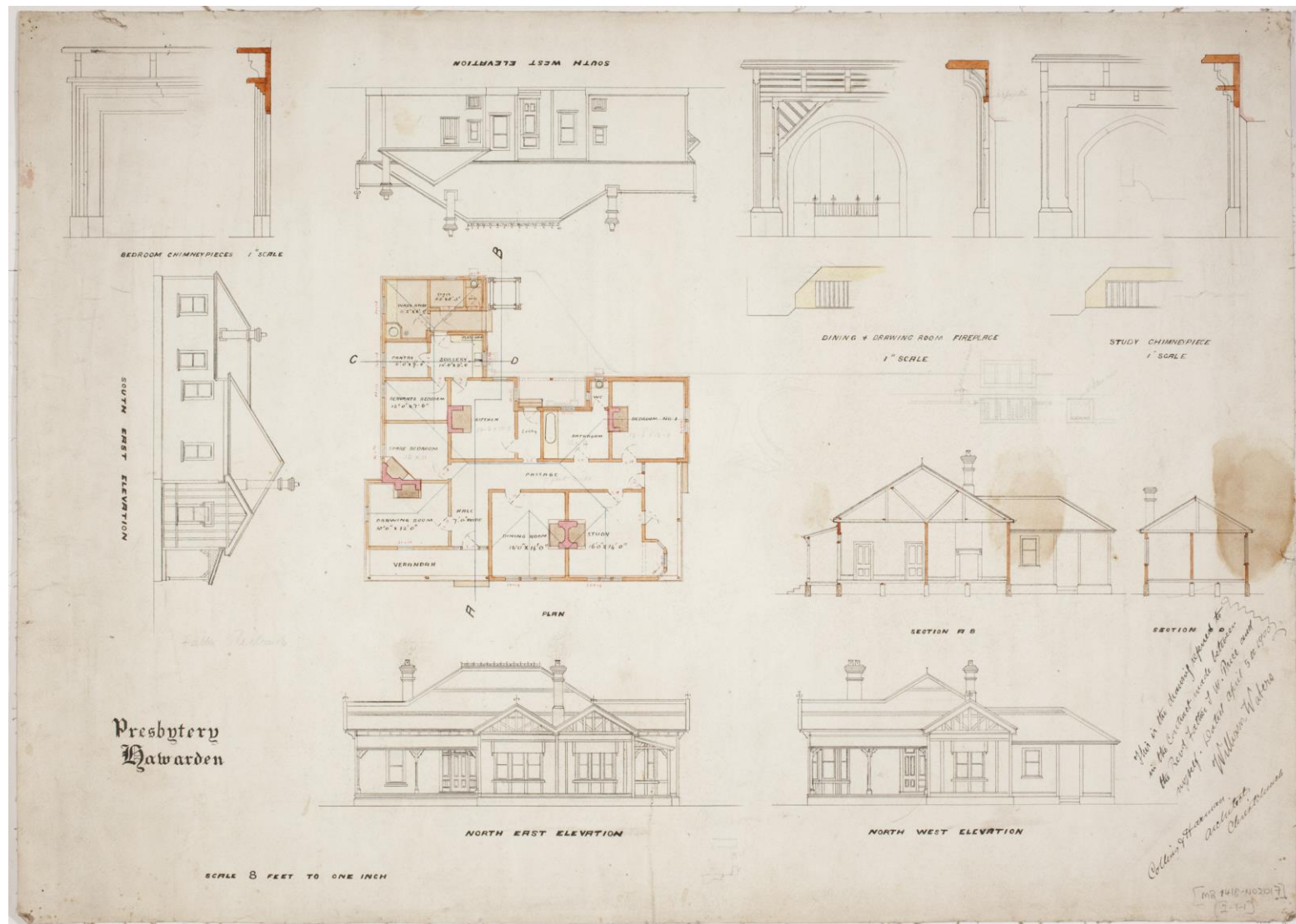


Fig. 65. Collins and Harman, Presbytery, Hawarden, plan, elevations, sections and details (1900).

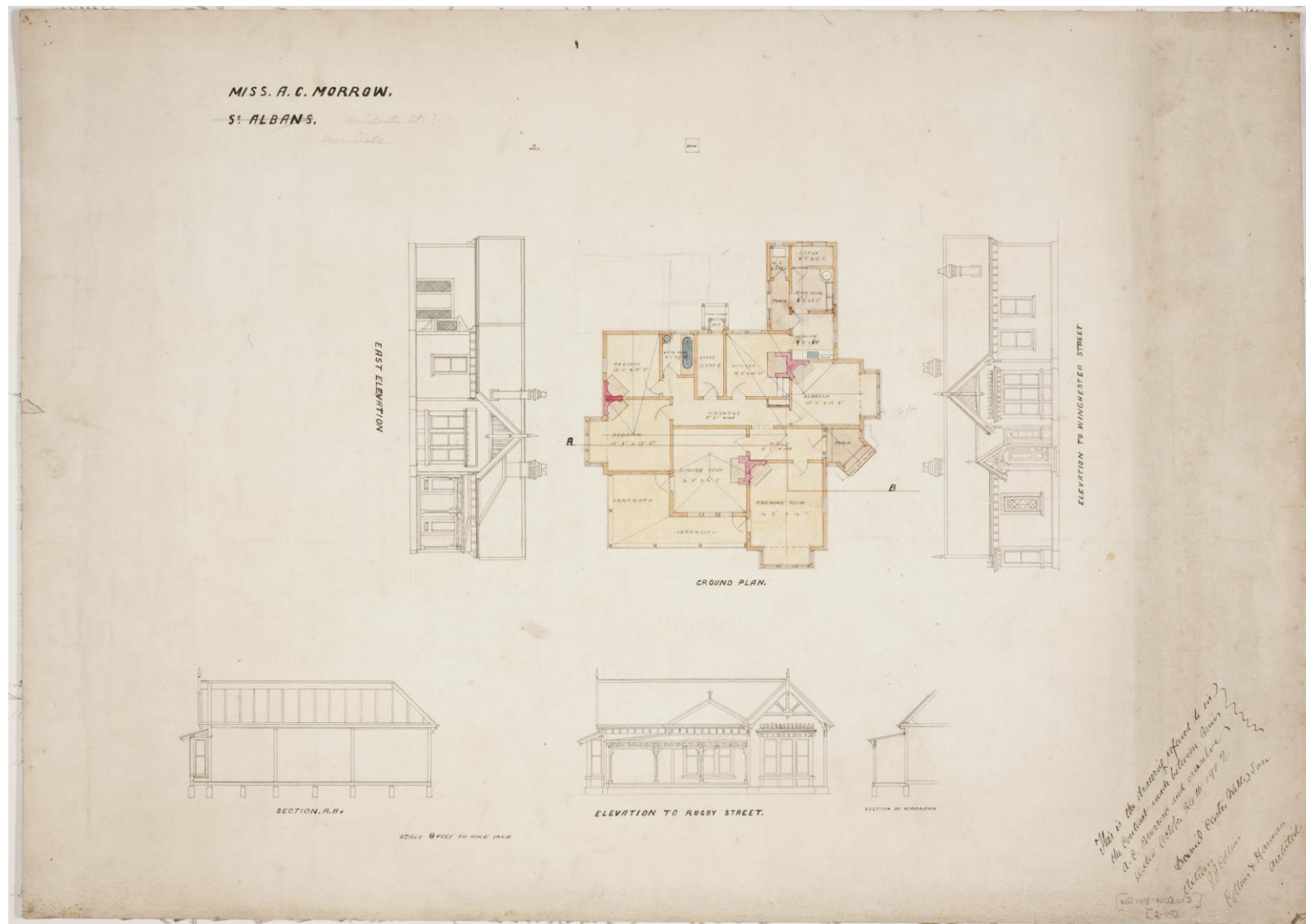


Fig. 66. Collins and Harman, Miss A. C. Morrow, St. Albans, plan, elevations and sections (1902).



Fig. 67. Collins and Harman, Drummond house, Leinster Road, Merivale (1904).



Fig. 68. Collins and Harman, Morrow house, corner of Rugby and Winchester Streets (1904).

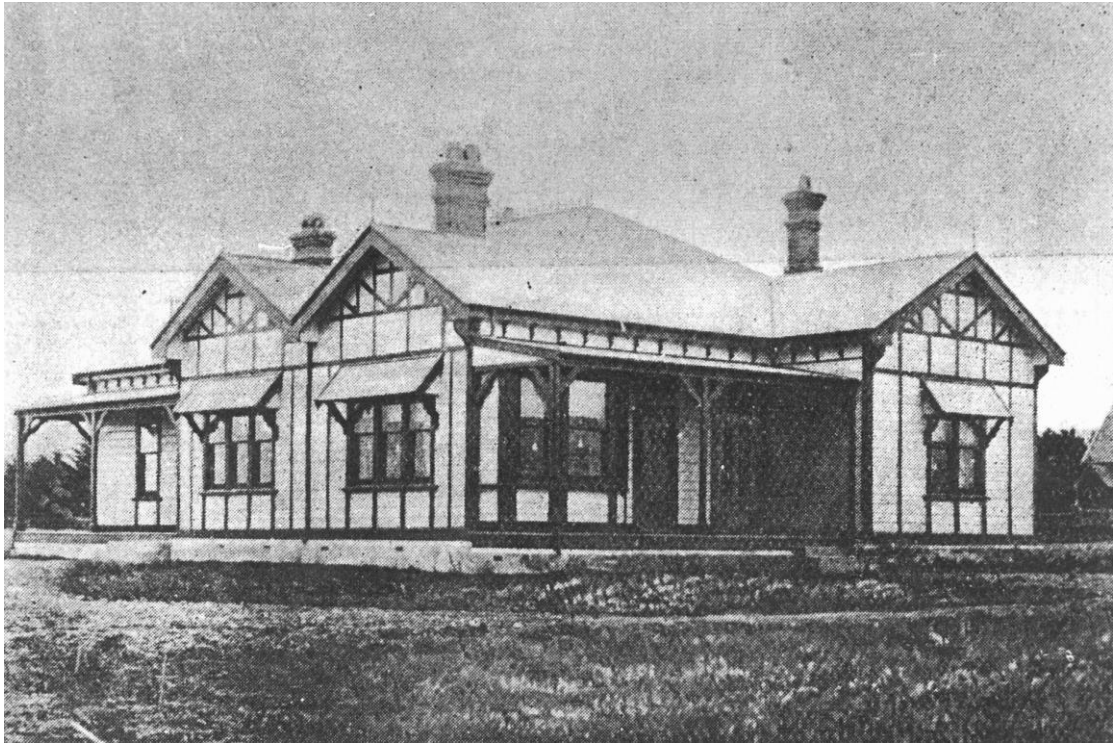


Fig. 69. Collins and Harman, Presbytery, Hawarden (1904).



Fig. 70. Collins and Harman, Presbytery, O'carrolls Road, Hawarden (1904).

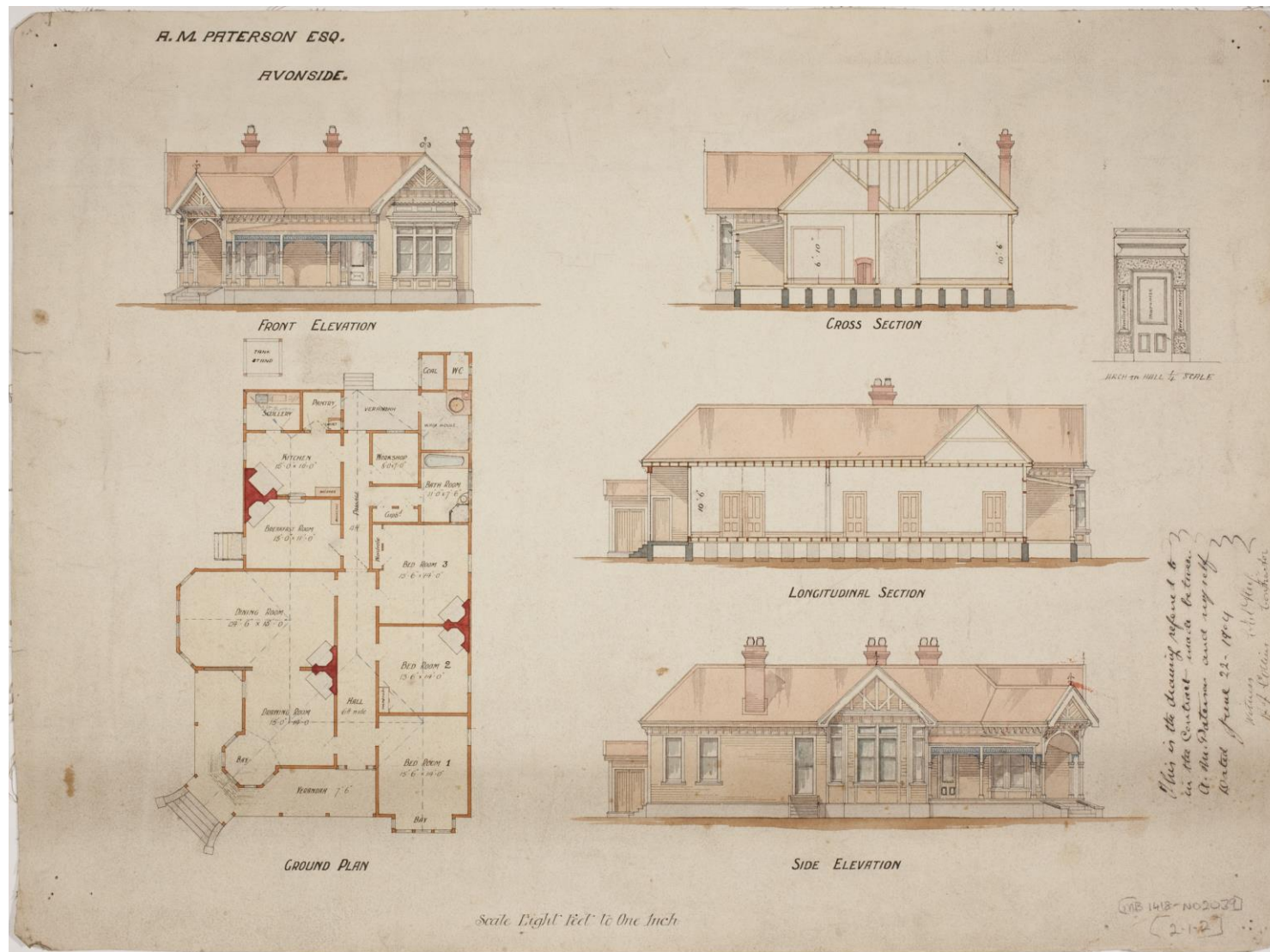


Fig. 71. Collins and Harman, A. M. Paterson, Esq., Avonside, plan, elevations and sections (1904).

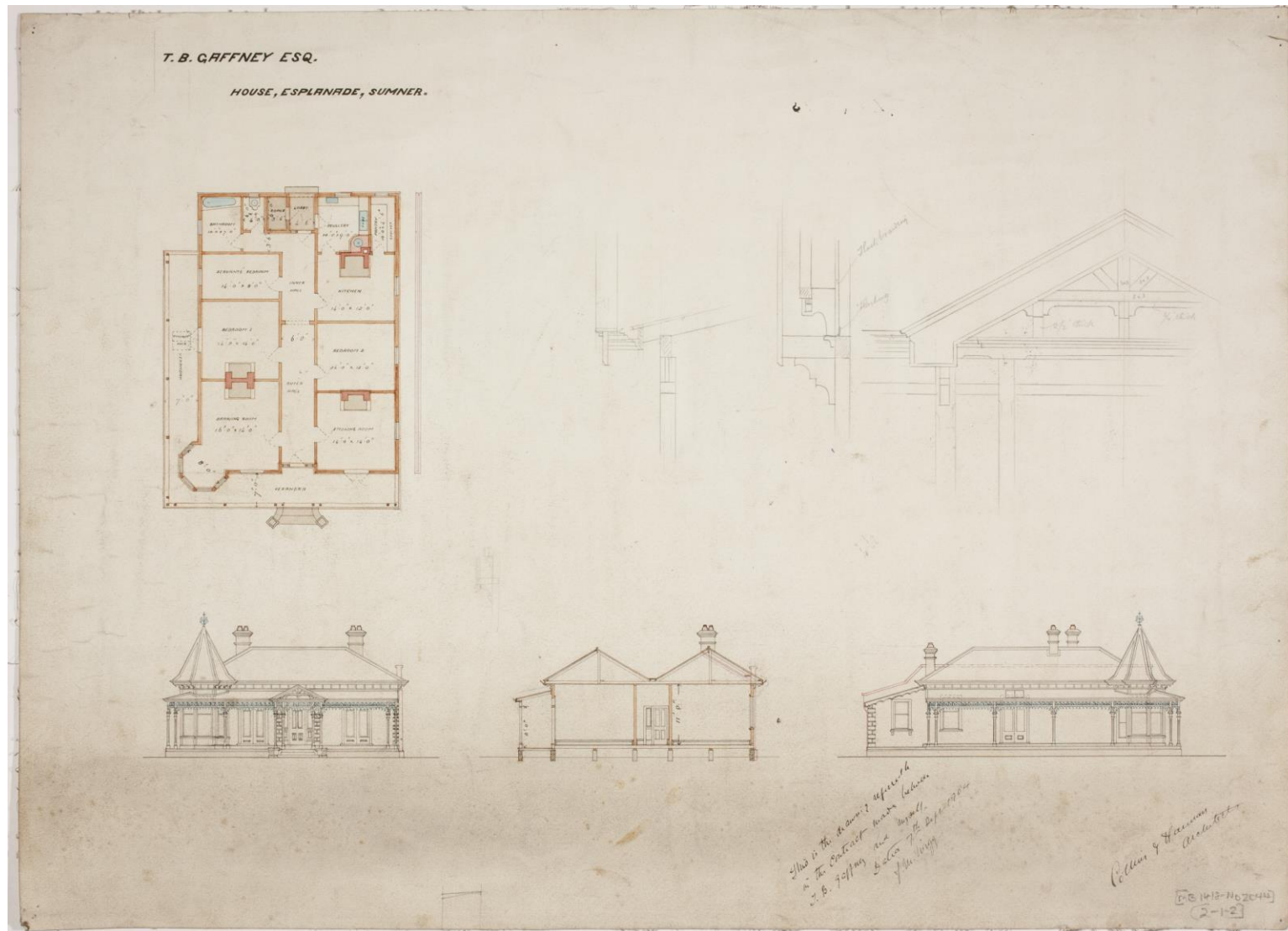


Fig. 72. Collins and Harman, T. B. Gaffney, Esq., House, Esplanade, Sumner, plan, elevations, section and details (1904).

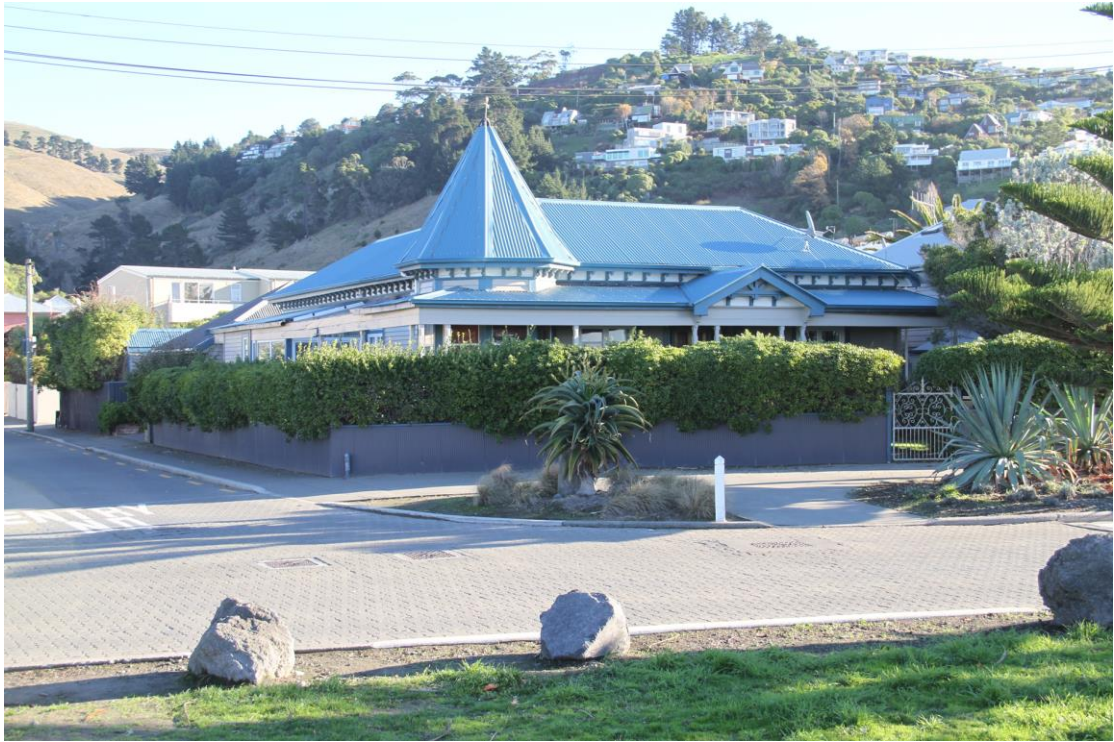


Fig. 73. Collins and Harman, Gaffney house, corner of Burgess Street and the Esplanade, Summer (1904).



Fig. 74. Collins and Harman, Gaffney house, corner of Burgess Street and the Esplanade, Summer (1904).



Fig. 76. Collins and Harman, Bishop house, Cambridge Terrace (1902).



Fig. 77. Collins and Harman, Crosbie house, Durham Street (1899).

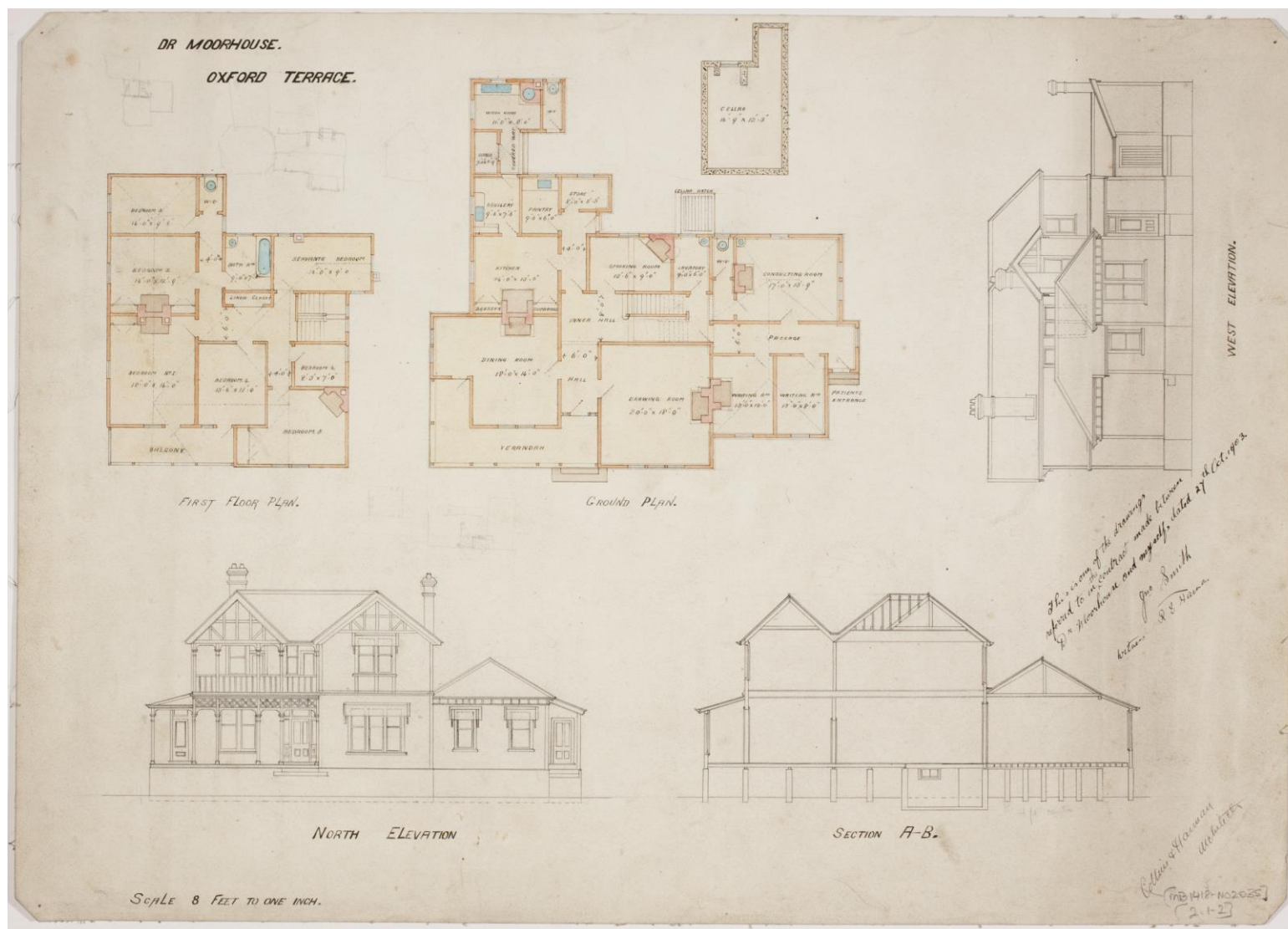


Fig. 78. Collins and Harman, Dr Moorhouse, Oxford Terrace, plans, elevations and section (1903).

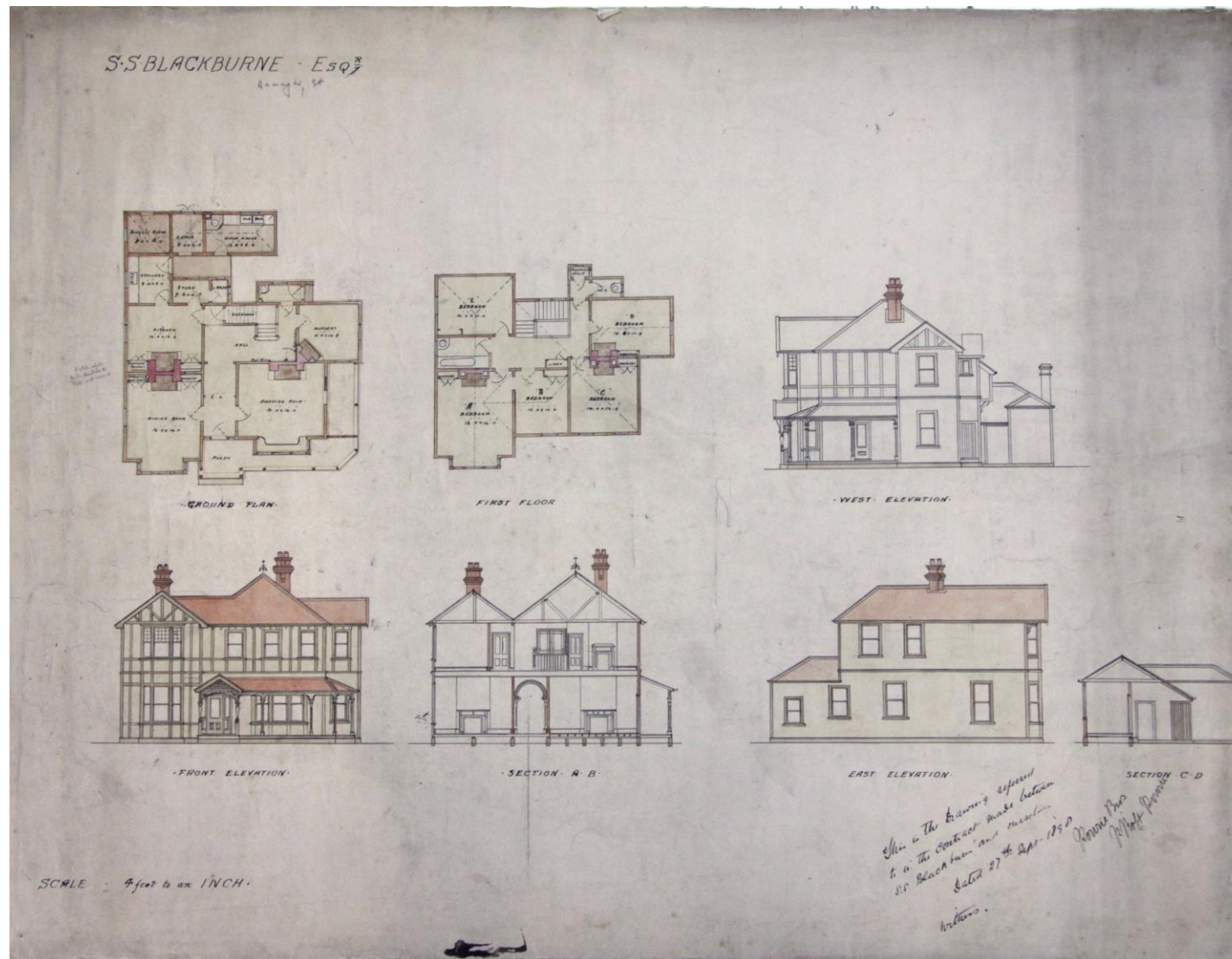


Fig. 79. Collins and Harman, S. S. Blackburne, Esq., plans, elevations and sections (1898).



Fig. 80. Collins and Harman, Blackburne house, Armagh Street west (1898).



Fig. 81. Collins and Harman, Clark house, Colombo Street south (1904).



Fig. 82. Collins and Harman, G. E. Way, Esq., plans, elevations and sections (1898).



Fig. 83. Collins and Harman, Way house, Cashmere (1898).



Fig. 84. Collins and Harman, Way house, Cashmere (1898).



Fig. 85. Collins and Harman, Beaven house, Redcliffs (1903).



Fig. 86. Collins and Harman, Beaven house, Redcliffs (1903).

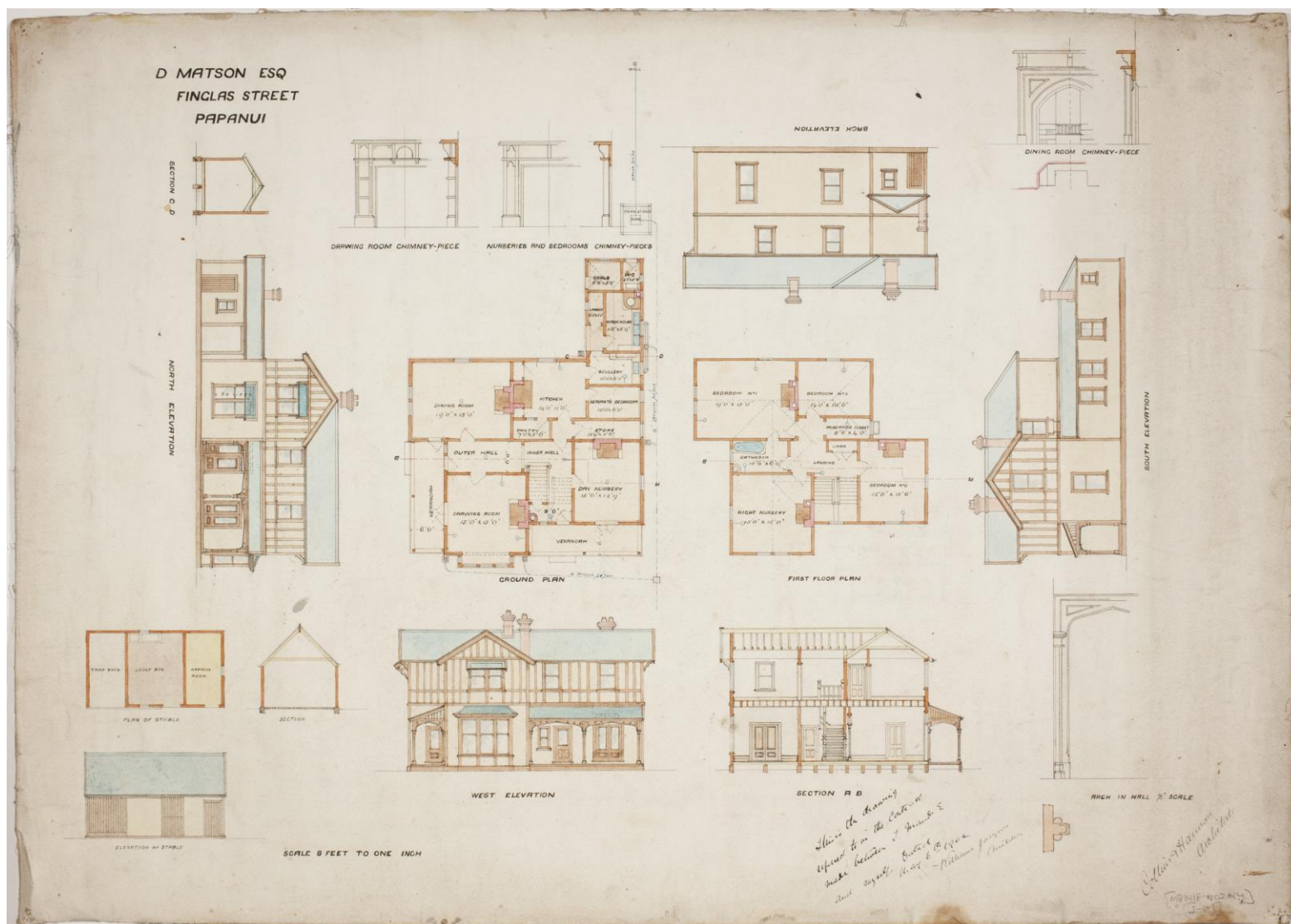


Fig. 87. Collins and Harman, D. Matson, Esq., Finglas Street, Papanui, plans, elevations, sections and details (1902).

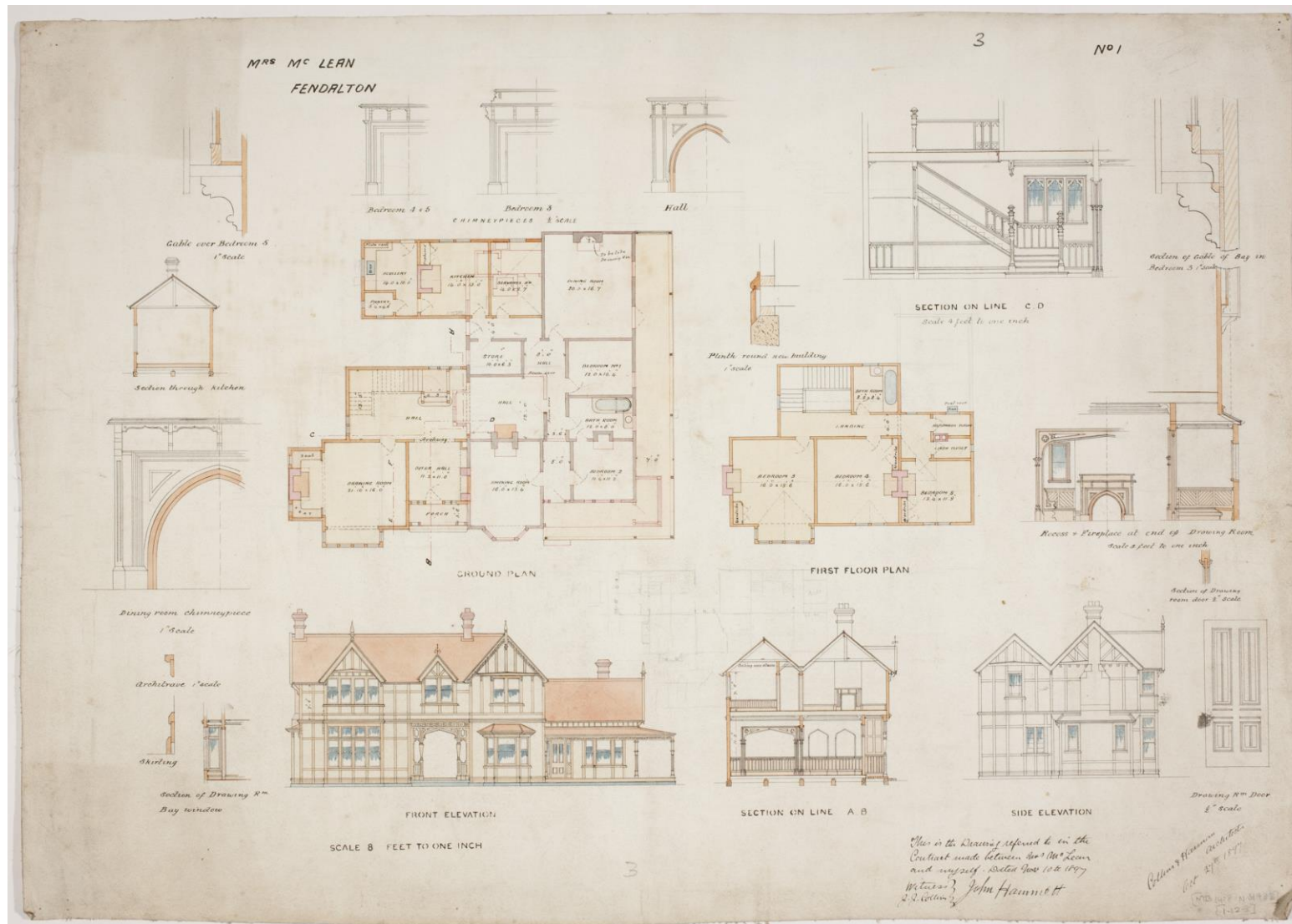


Fig. 88. Collins and Harman, Mrs McLean, Fendalton, plans, elevations, sections and details (1897).



Fig. 89. Collins and Harman, McLean house, Waiwetu Street (1897).



Fig. 90. Collins and Harman, McLean house, Waiwetu Street (1897).



Fig. 91. Collins and Harman, McLean house, hall interior, Waiwetu Street (1897).



Fig. 92. Collins and Harman, Rutherford house, 4 Medbury Terrace (1902).



Fig. 93. Collins and Harman, Rutherford house, 4 Medbury Terrace from Fendalton Road (1902).

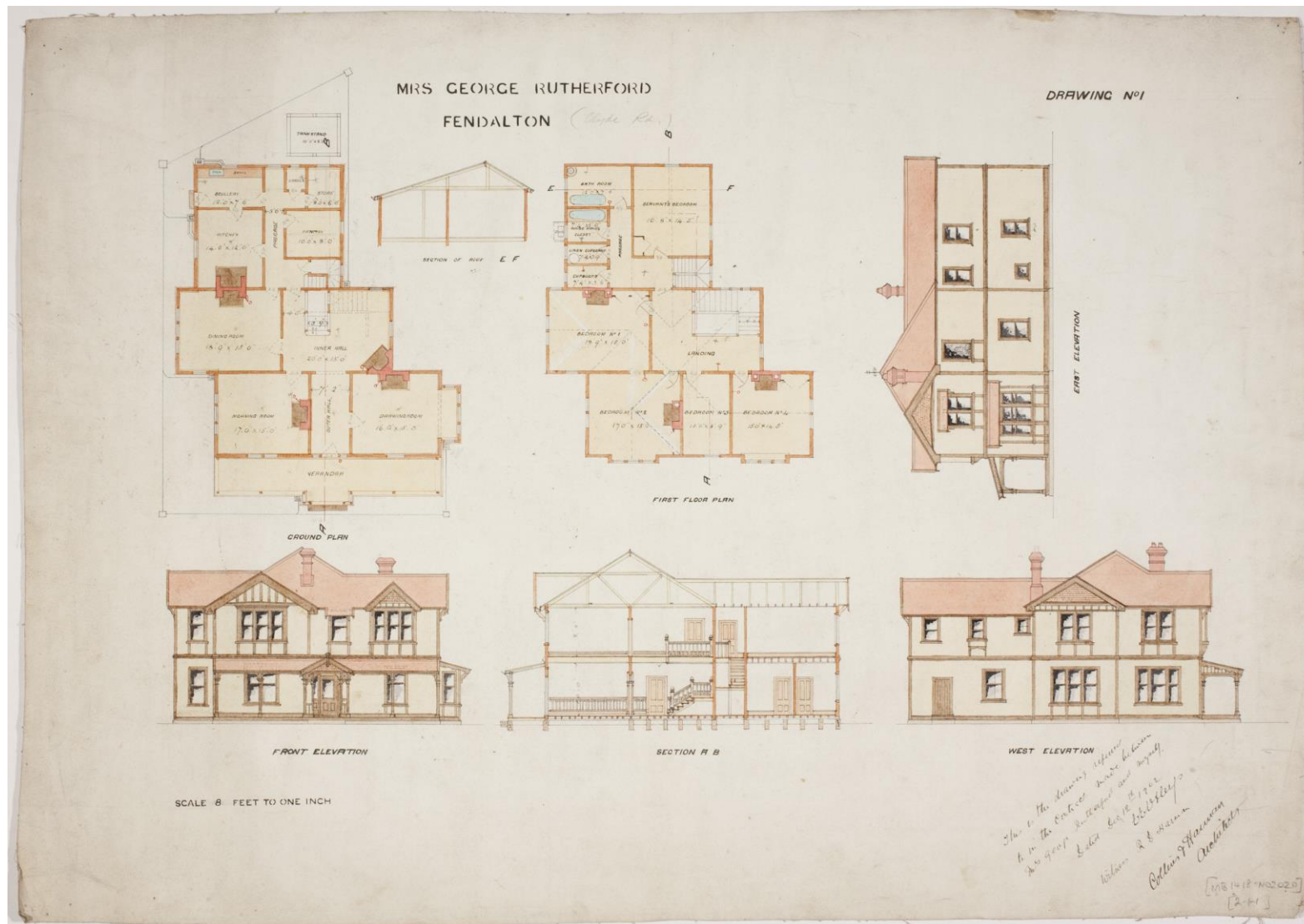


Fig. 94. Collins and Harman, Mrs George Rutherford, Fendalton, plans, elevations and sections (1902).



Fig. 95. Collins and Harman, Mrs H. B. Johnstone, plans, section and front elevation (1902).

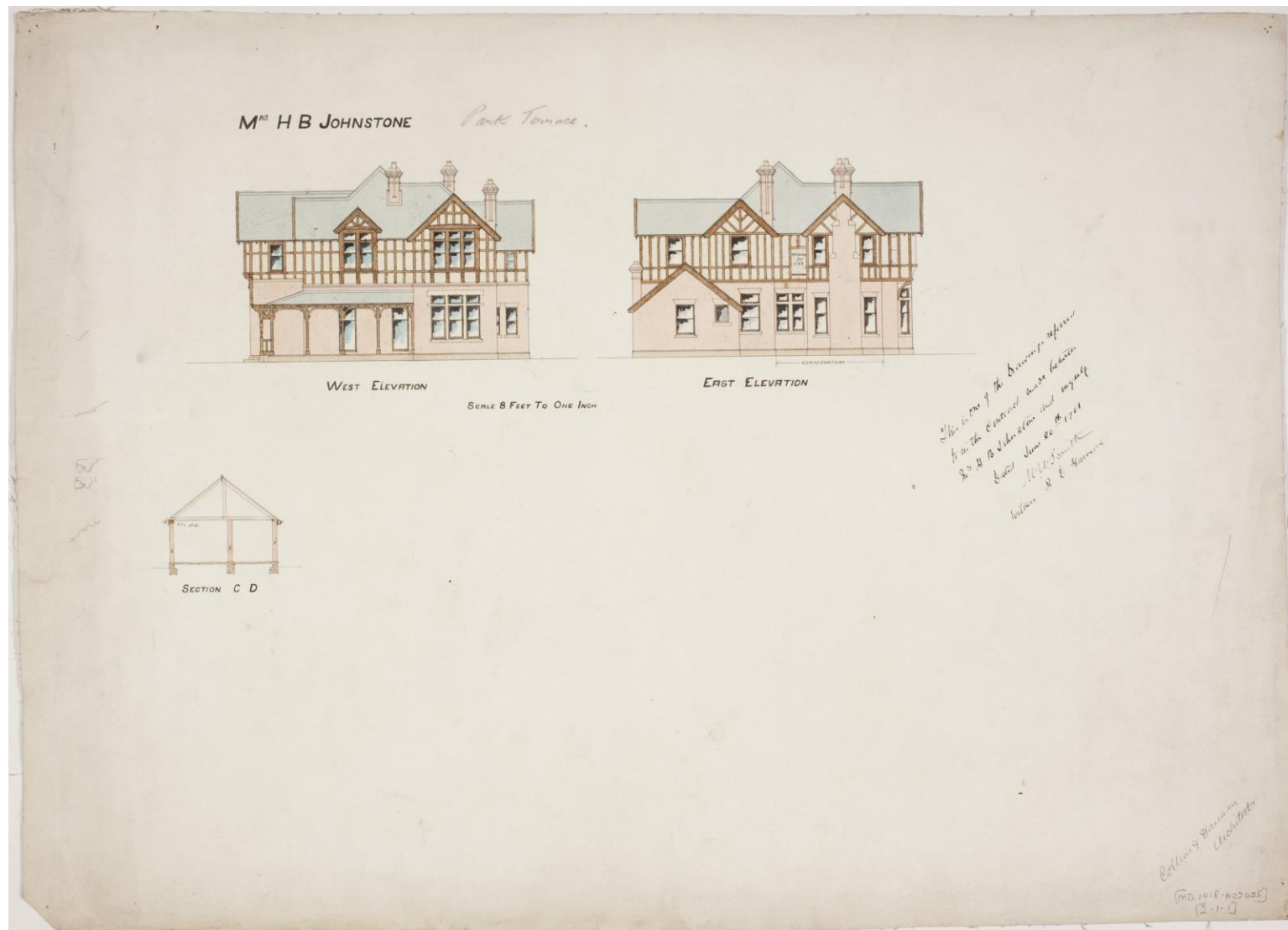


Fig. 96. Collins and Harman, Mrs H. B. Johnstone, elevations and section (1902).

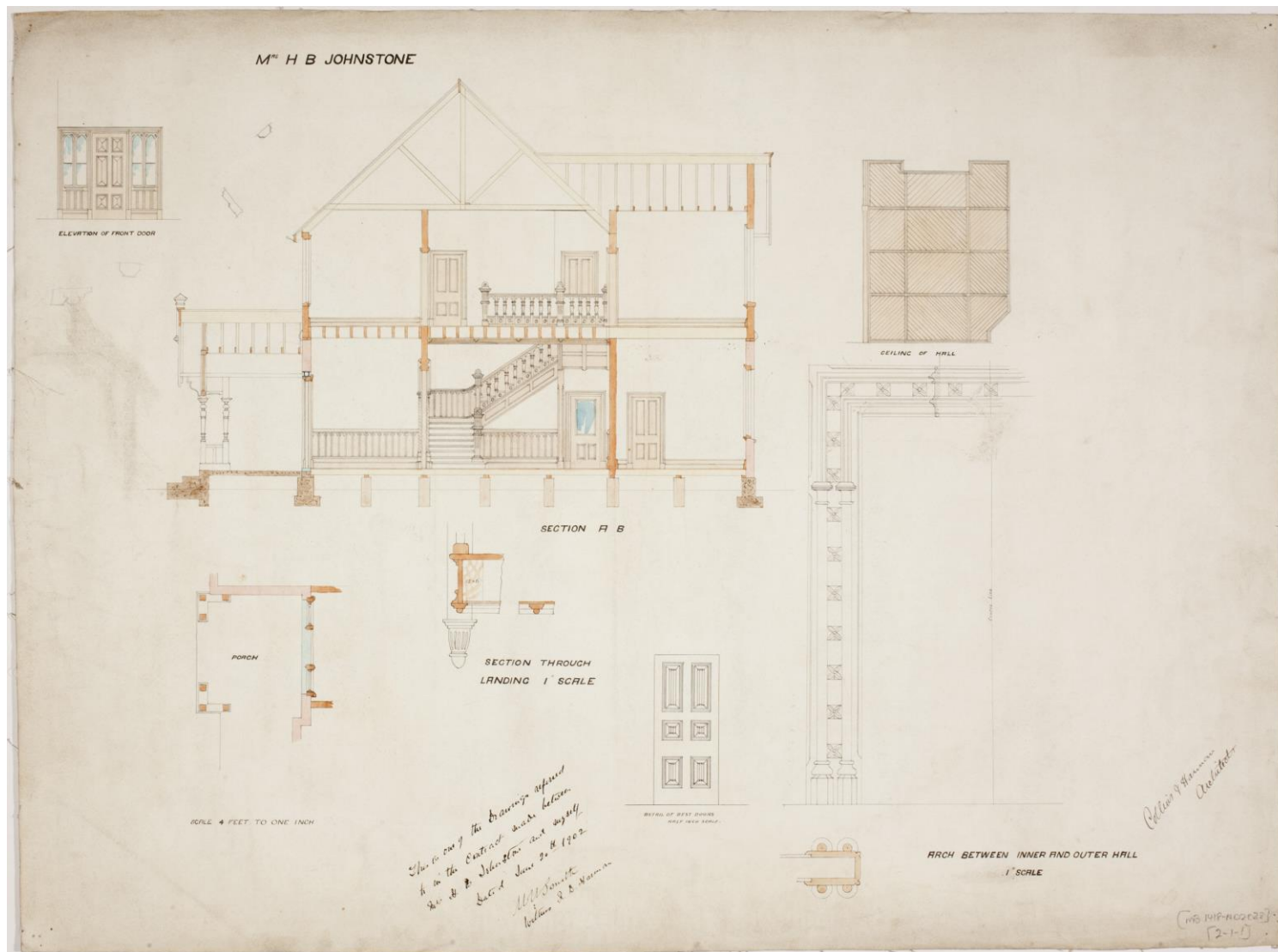


Fig. 97. Collins and Harman, Mrs H. B. Johnstone, section and details (1902).

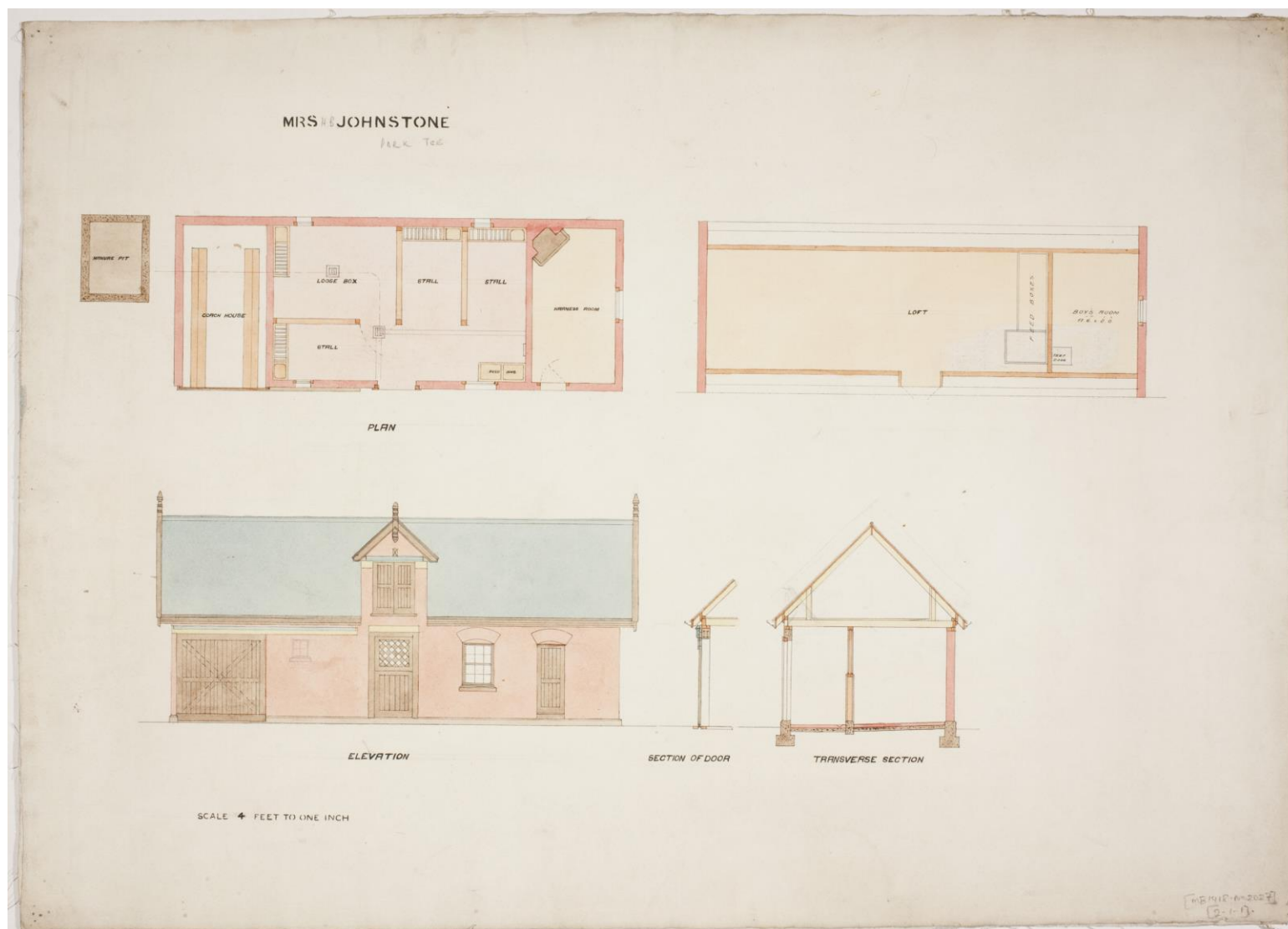


Fig. 98. Collins and Harman, Mrs Johnstone, elevations, plans and section of stables (1902).



Fig. 99. Collins and Harman, Johnstone house, corner of Park Terrace and Dorset Street (1902).



Fig. 100. Collins and Harman, Clive Grange, Haumoana, Hawke's Bay (1904).



Fig. 101. Collins and Harman, Clive Grange, Haumoana, Hawke's Bay (1904).



Fig. 102. Collins and Harman, Clive Grange, inner hall interior, Haumoana, Hawke's Bay (1904).

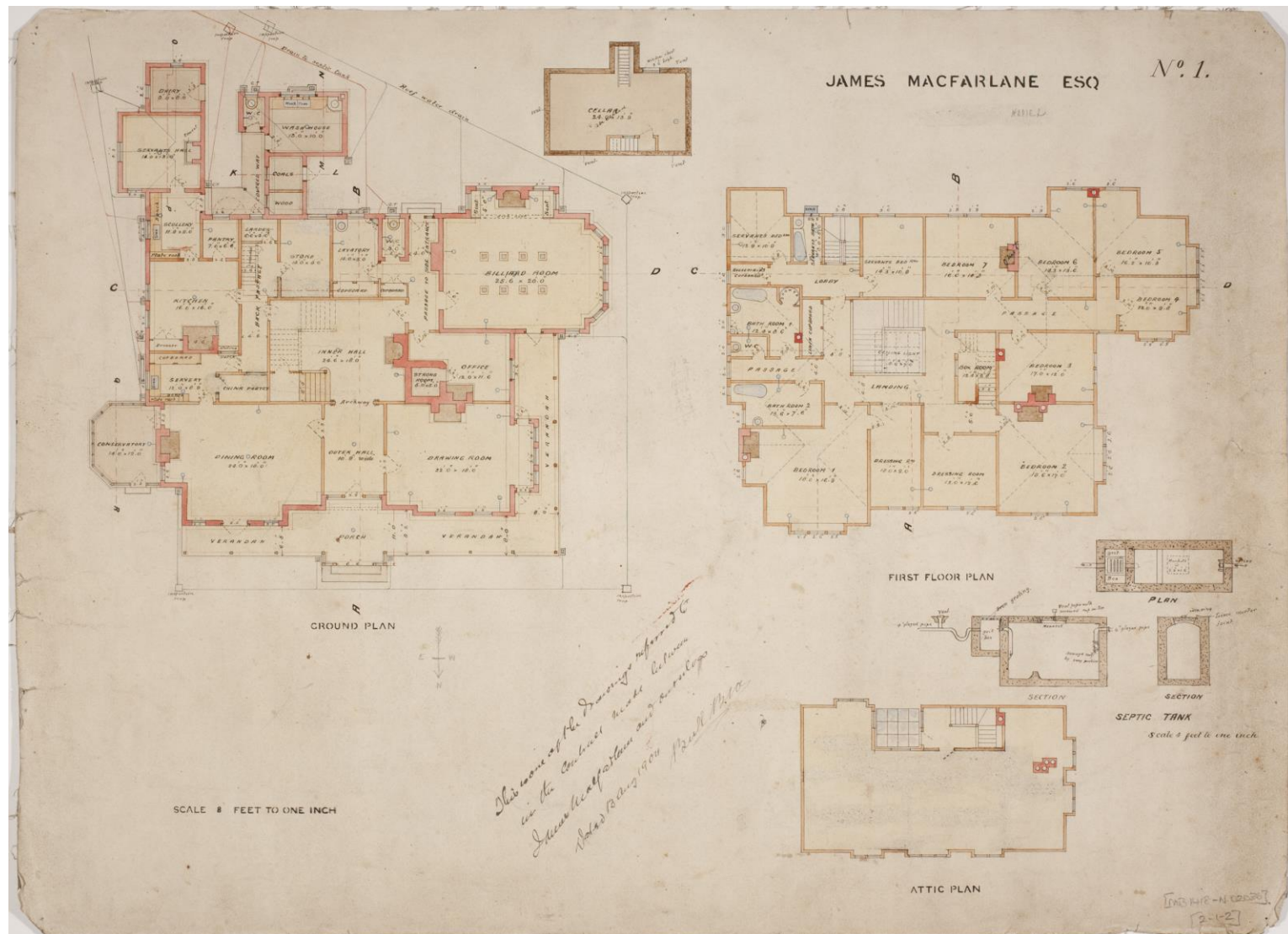


Fig. 103. Collins and Harman, James MacFarlane, Esq., plans (1904).

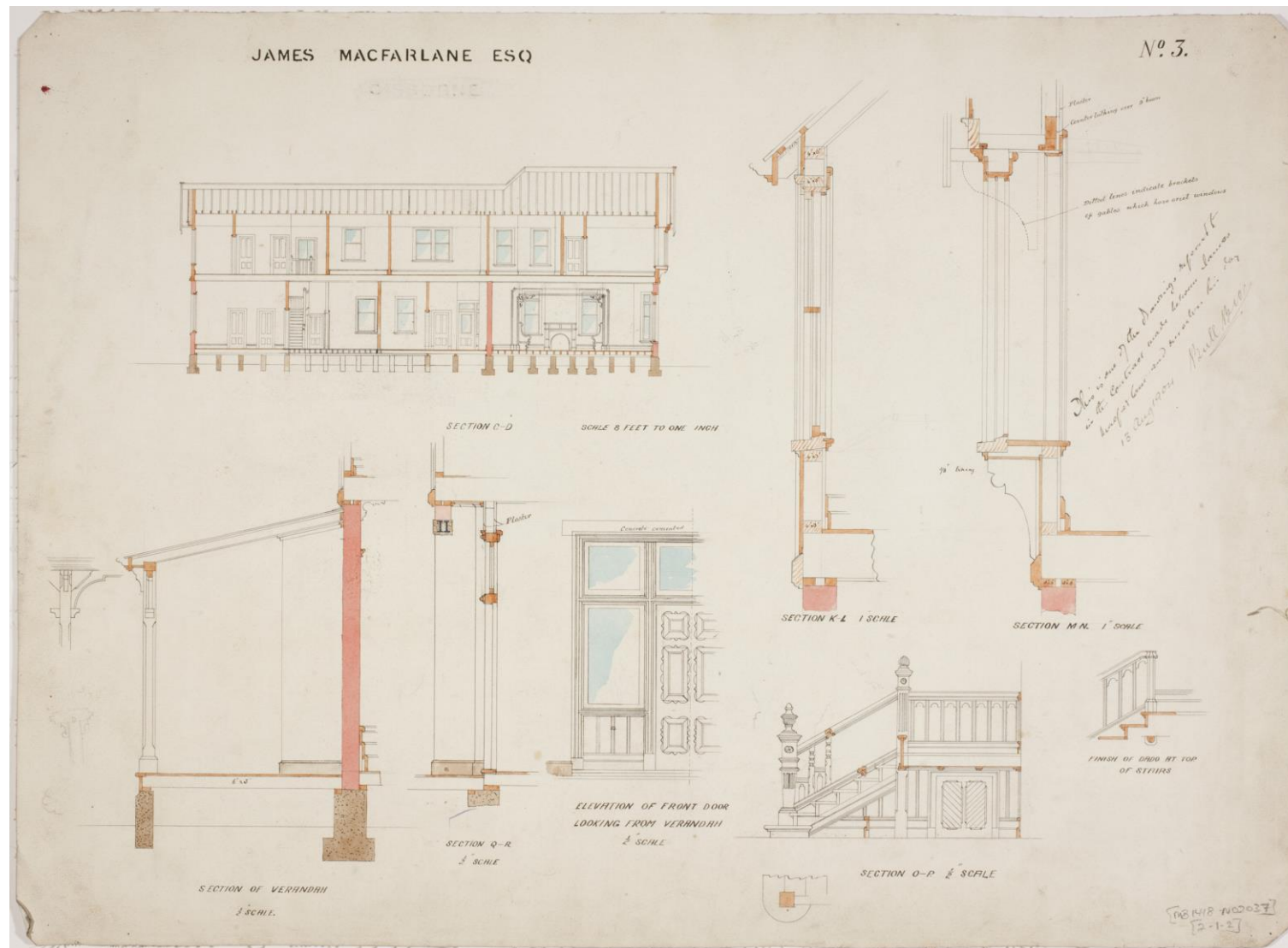


Fig. 105. Collins and Harman, James MacFarlane, Esq., sections and details (1904).

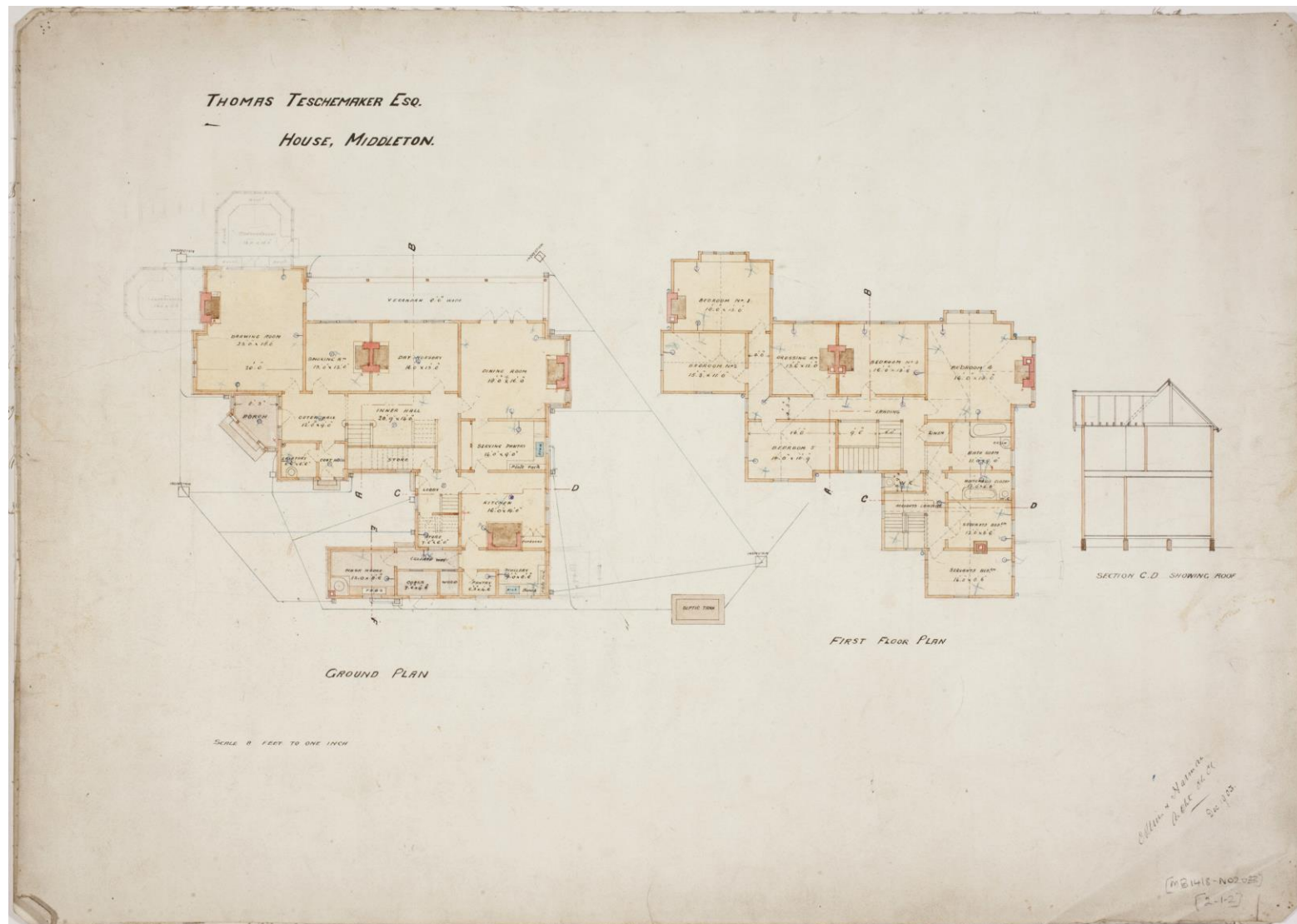


Fig. 106. Collins and Harman, Thomas Teschemaker, Esq., House, Middleton, plans and section (1903).



Fig. 107. Collins and Harman, Thomas Teschemaker, Esq., House, Middleton, elevations and sections (1903).



Fig. 108. Collins and Harman, Teschemaker house, Lunns Road (1903).



Fig. 109. Collins and Harman, Teschemaker house, Lunns Road (1903).

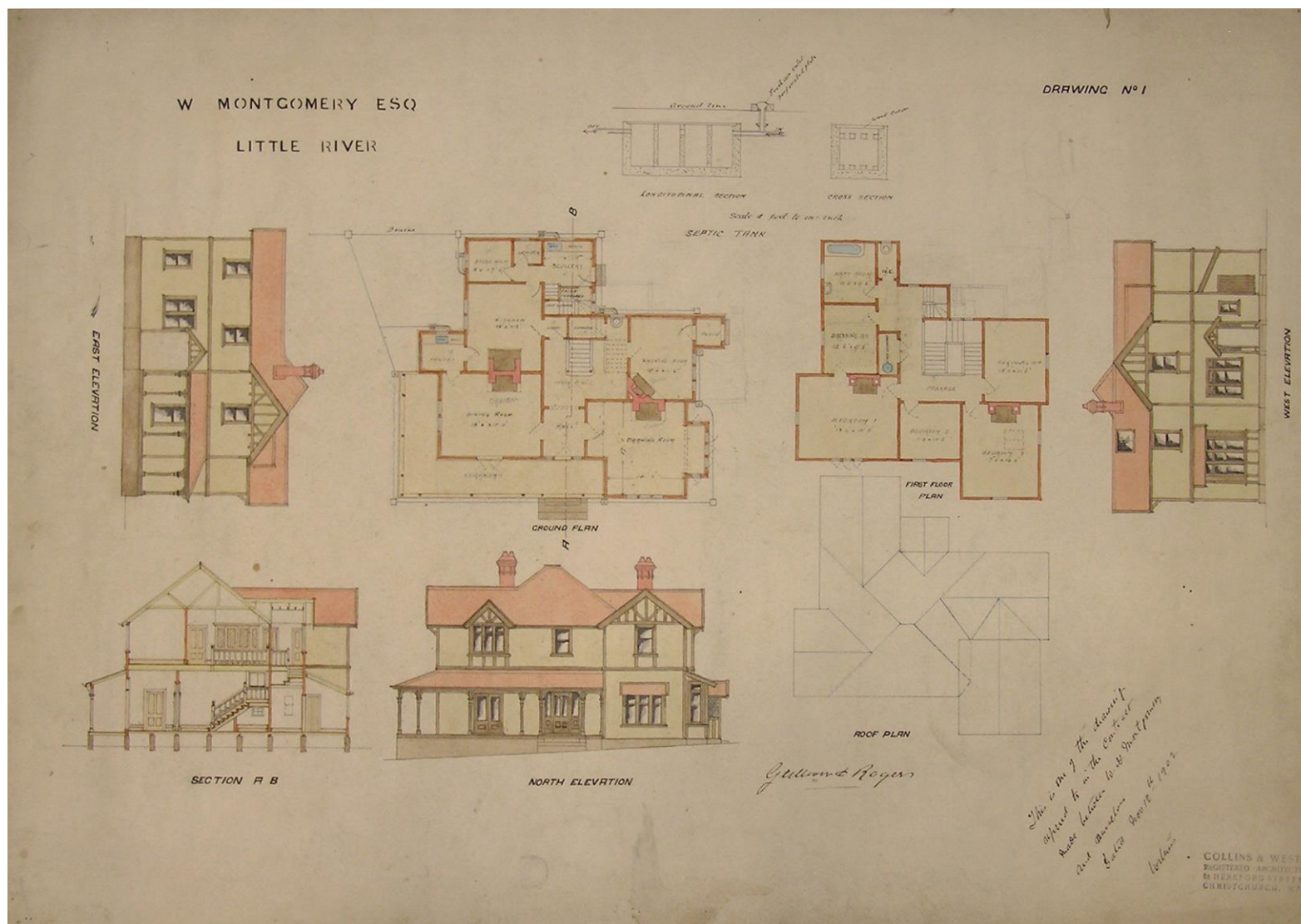


Fig. 110. Collins and Harman, W. Montgomery, Esq., Little River, plans, elevations and section (1902).

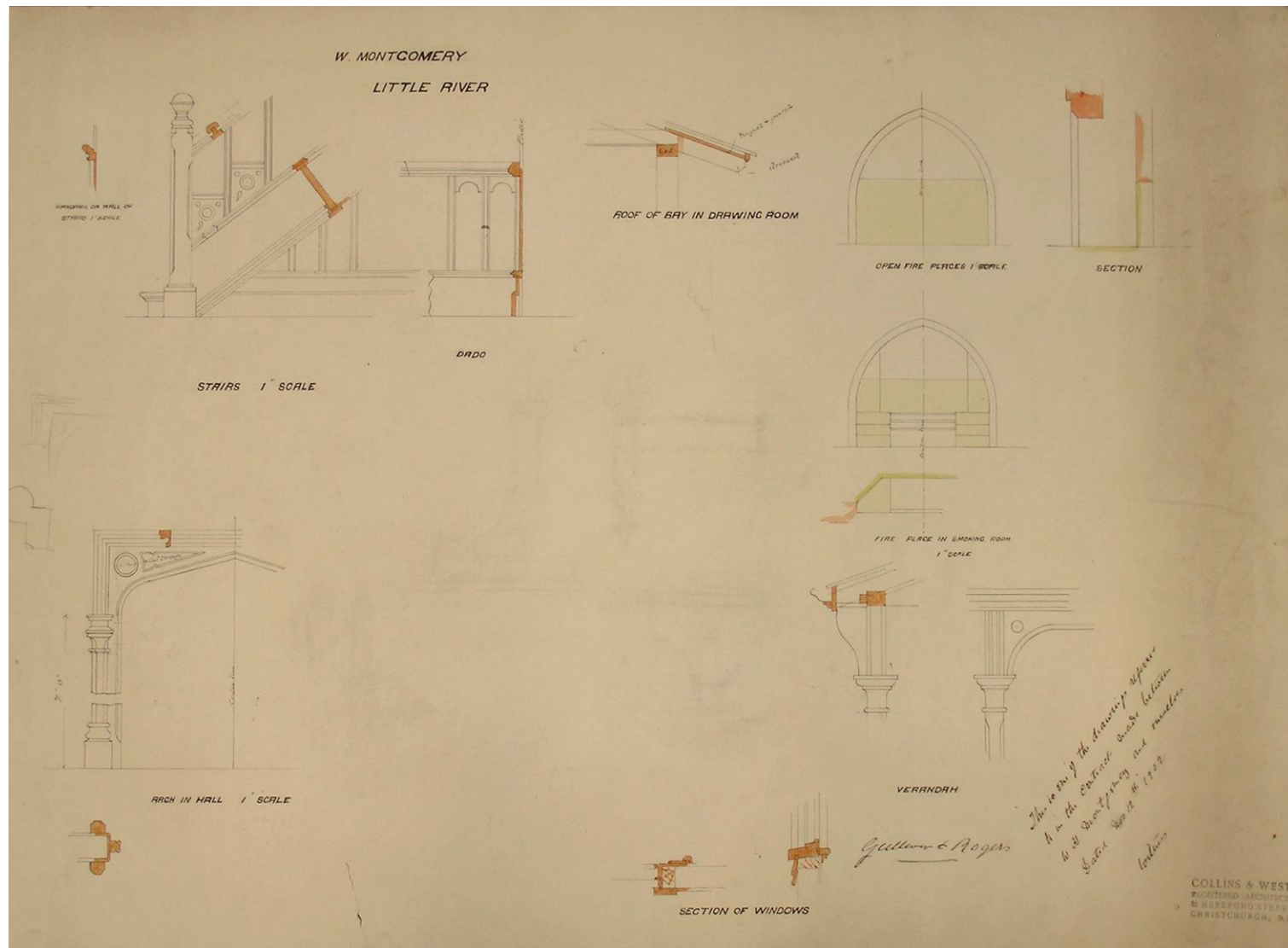


Fig. 111. Collins and Harman, W. Montgomery, Esq., Little River, details (1902).



Fig. 112. Collins and Harman, Knocklynn, Halswell (1902).



Fig. 113. Collins and Harman, Homebush, Darfield (1904).

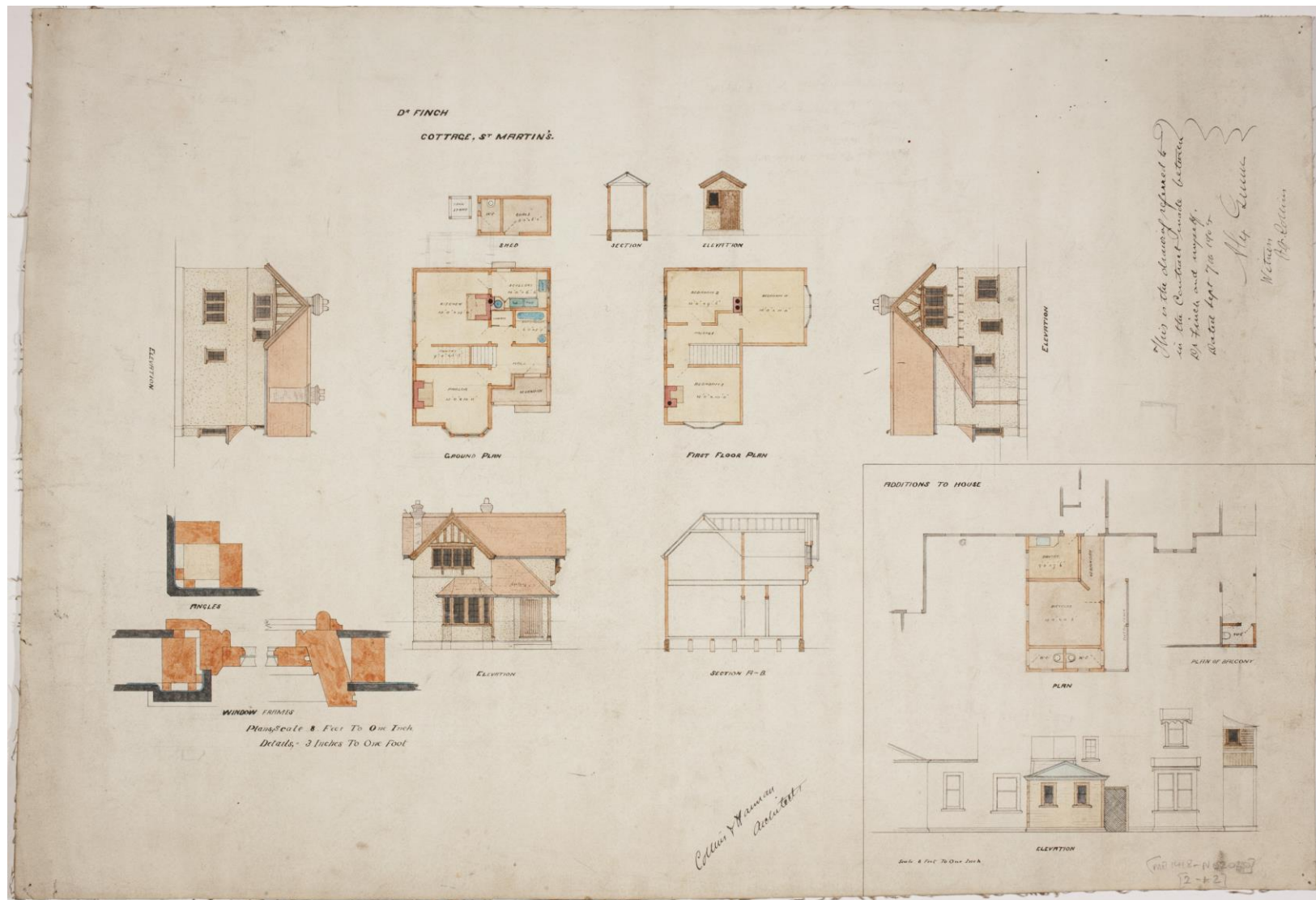


Fig. 114. Collins and Harman, Dr Finch, Cottage at St. Martin's and additions to house, plans, elevations, sections and details (1905).



Fig. 115. Collins and Harman, Finch cottage, Wilson's Road (1905).



Fig. 116. Collins and Harman, Finch cottage, Wilson's Road (1905).

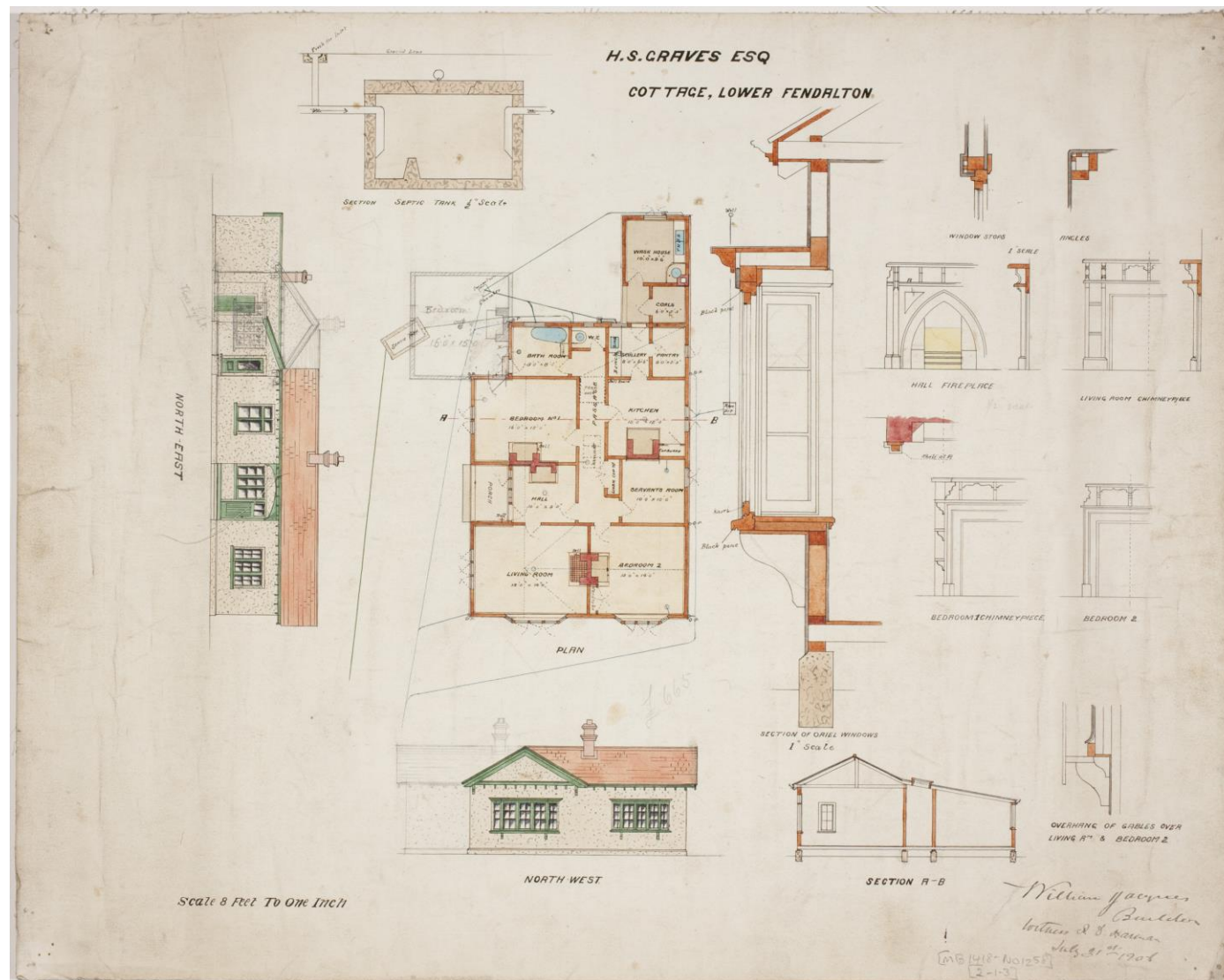


Fig. 117. Collins and Harman, H. S. Graves, Esq., Cottage at Lower Fendalton, plans, elevations, section and details (1906).



Fig. 118. Collins and Harman, Graves cottage, Fendalton (1906).



Fig. 119. Collins and Harman, Graves cottage, side elevation, Fendalton (1906).

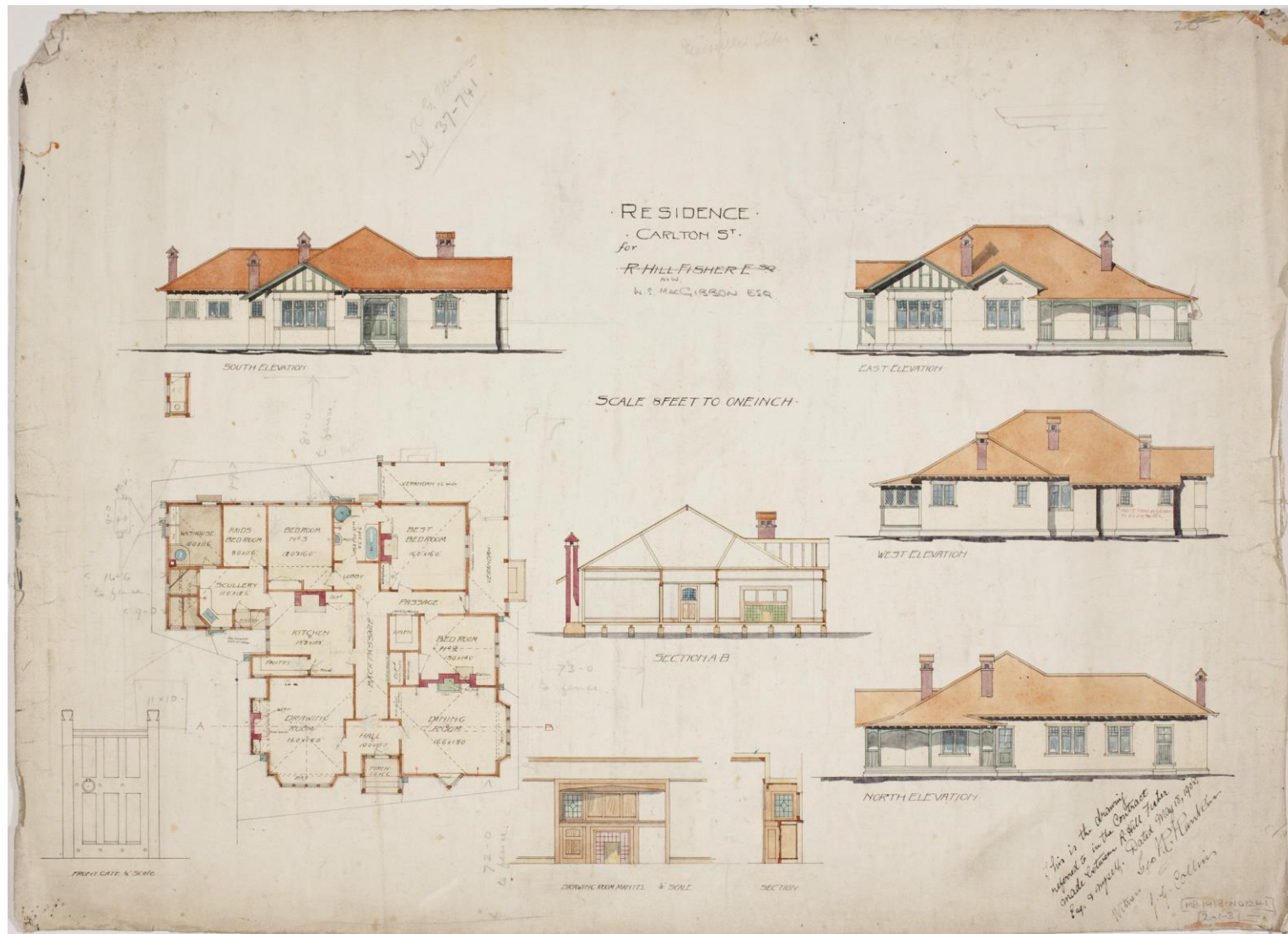


Fig. 120. Collins and Harman, Residence, Carlton Street, for R. Hill Fisher, Esq., plans, elevations, section and details (1908).

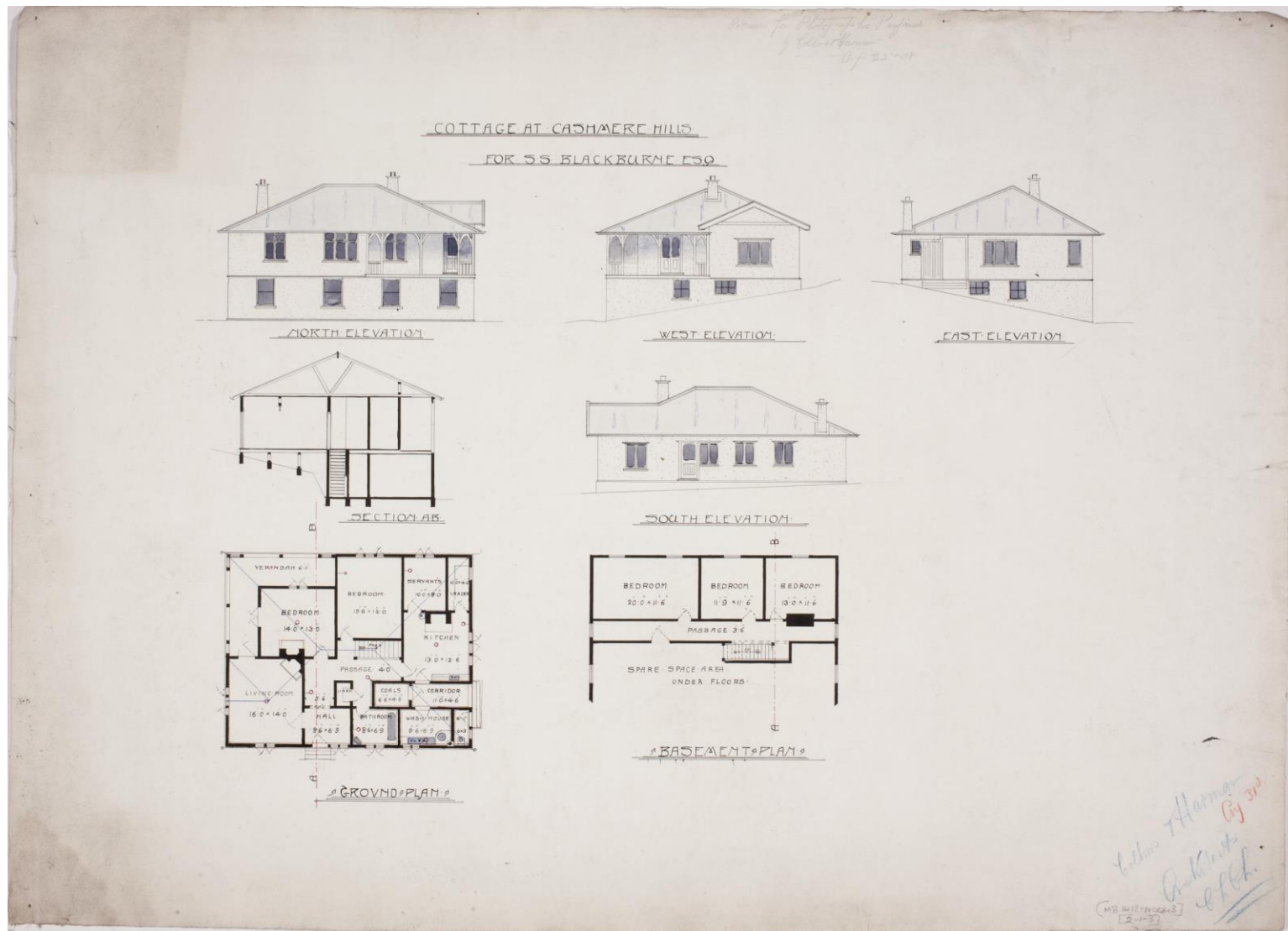


Fig. 121. Collins and Harman, Cottage at Cashmere Hills for S. S. Blackburne, Esq., plans, elevations and section (1908).

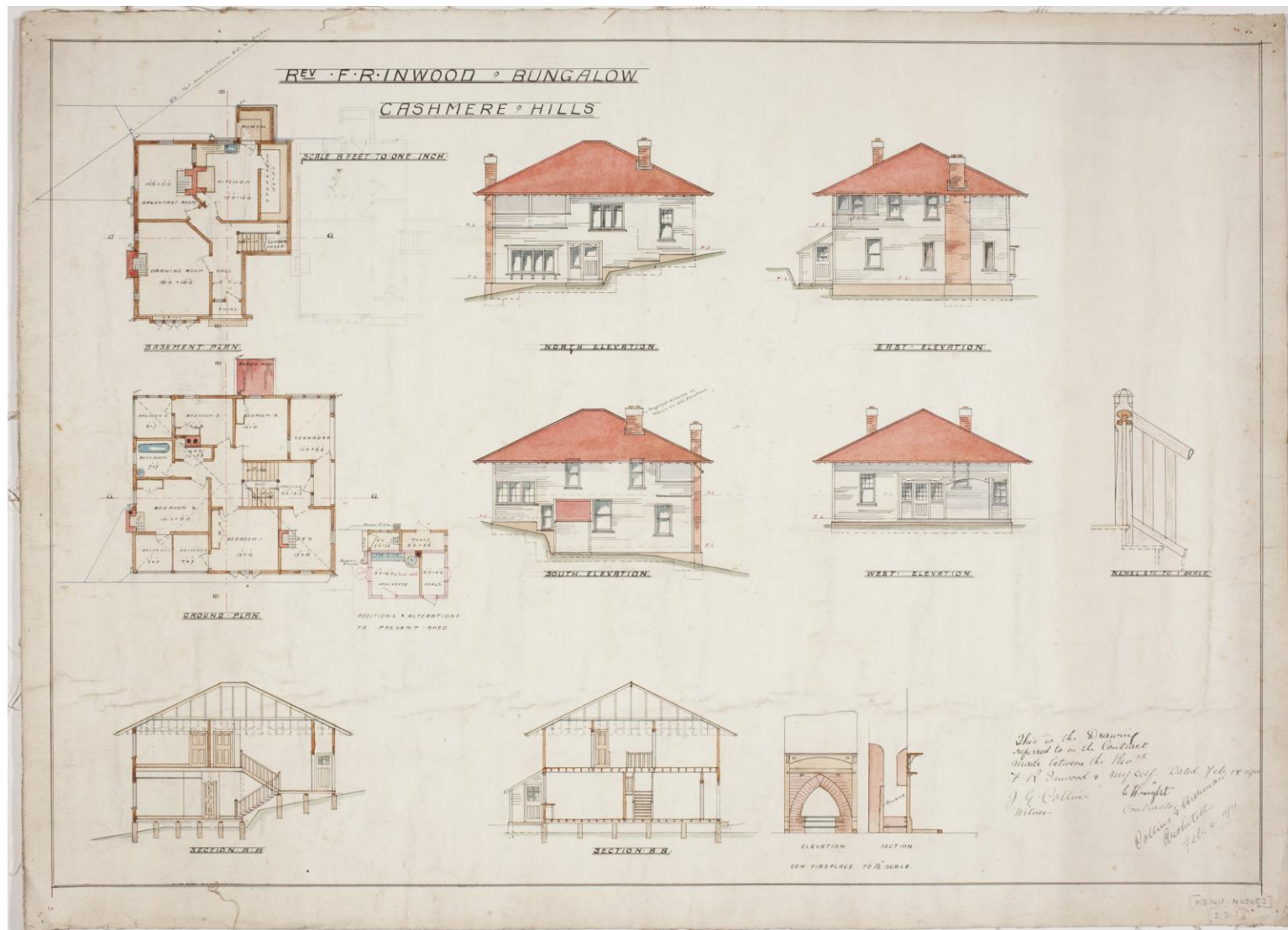


Fig. 122. Collins and Harman, Reverend F. R. Inwood, Bungalow, Cashmere Hills, plans, elevations, sections and details (1911).

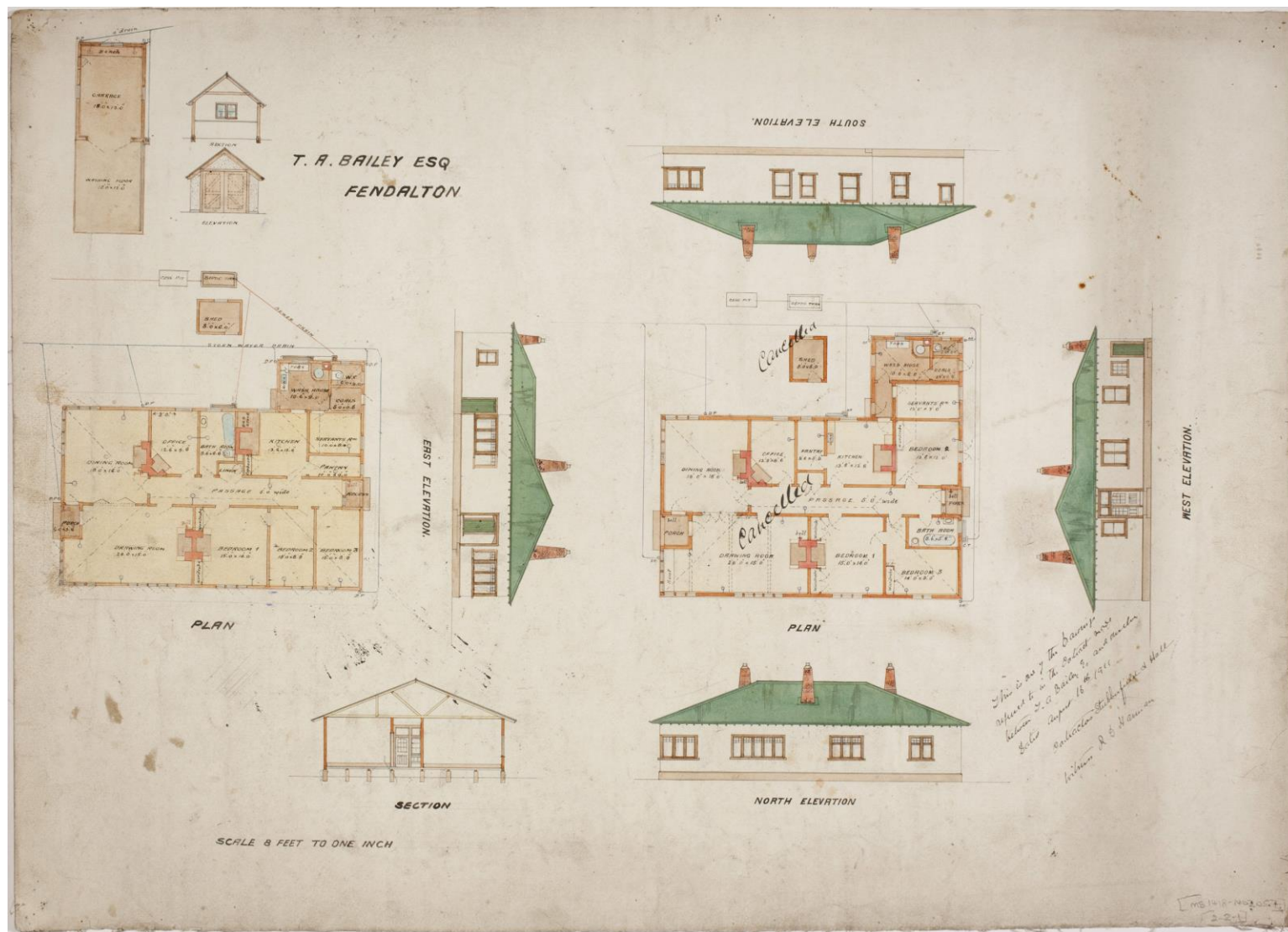


Fig. 123. Collins and Harman, T. A. B. Bailey, Esq., Fendalton, plans, elevations and sections (1911).

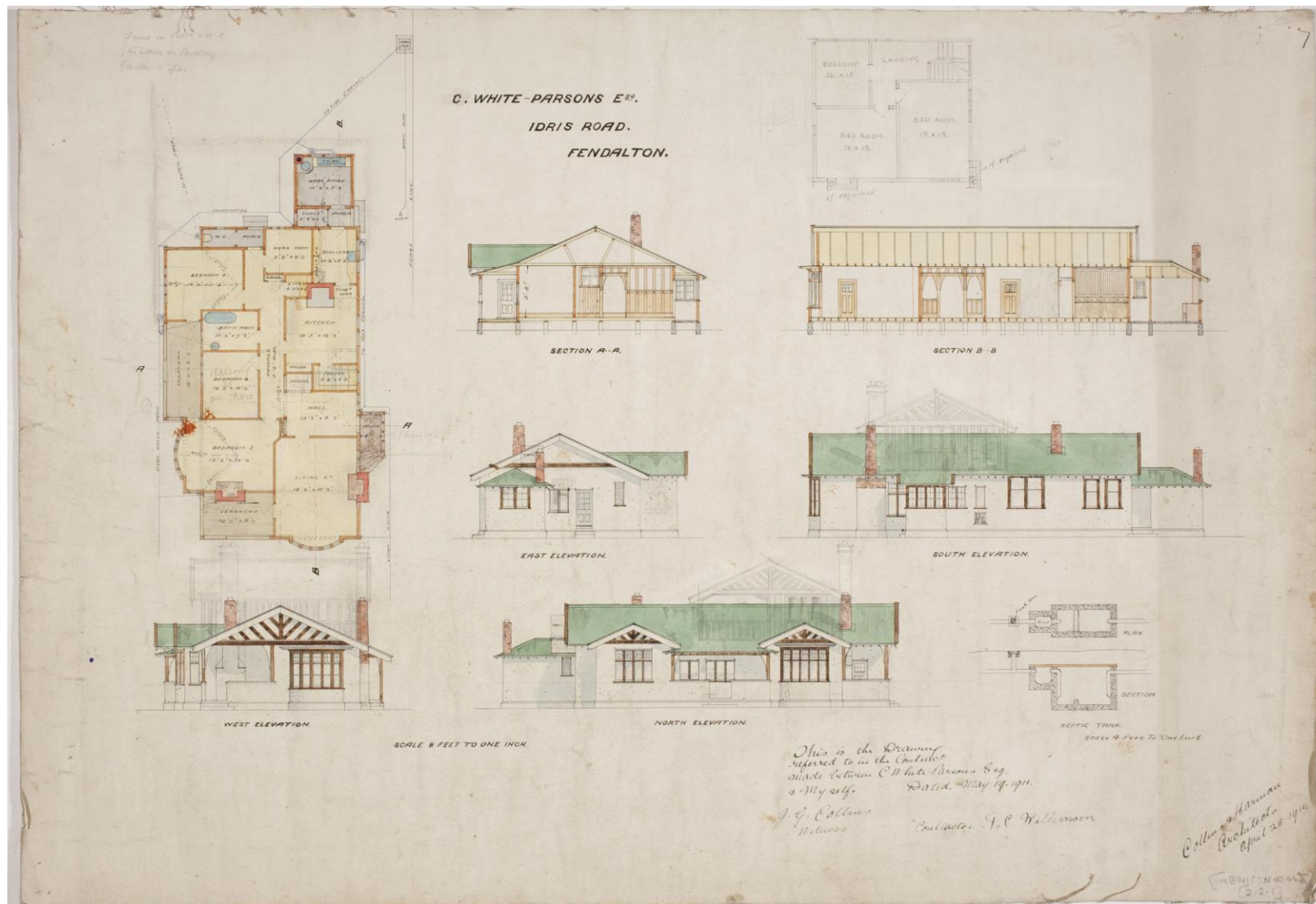


Fig. 124. Collins and Harman, C. White-Parsons, Esq., Idris Road, Fendalton, plans, elevations and sections (1911).

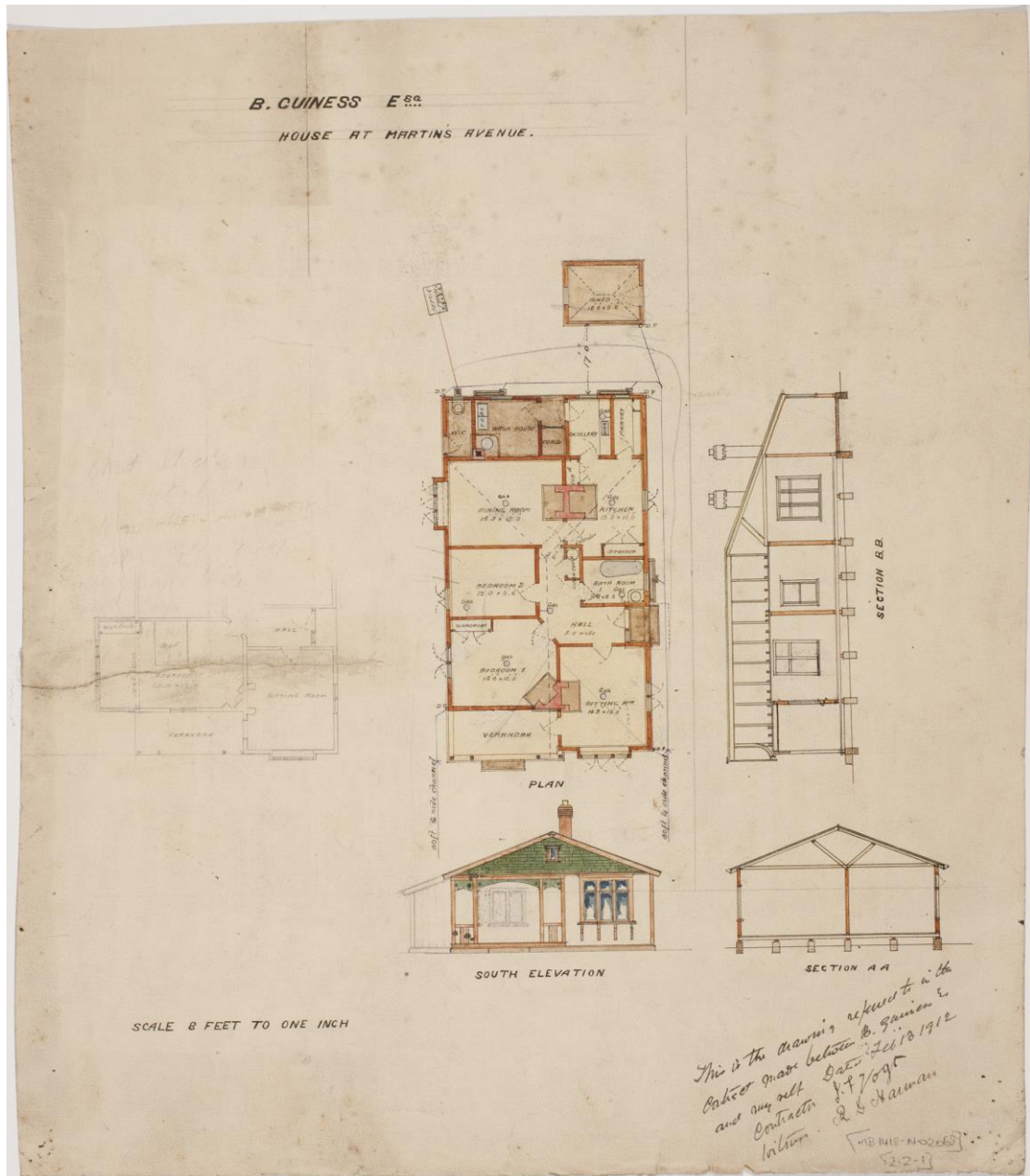


Fig. 125. Collins and Harman, B. Guinness, Esq., House at Martin's Avenue, plans, elevation and sections (1912).

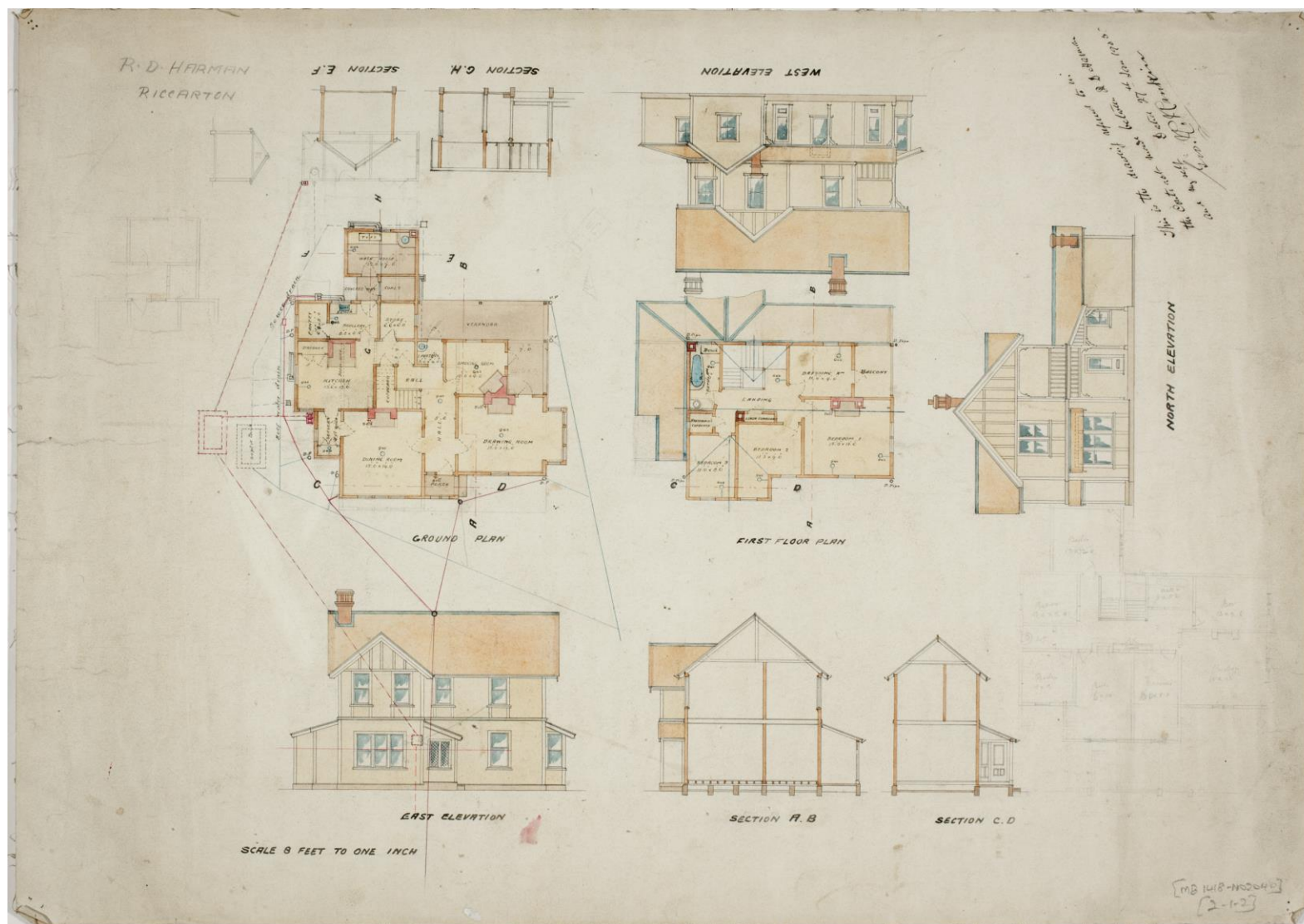


Fig. 126. Collins and Harman, R. D. Harman, Riccarton, plans, elevations and sections (1905).

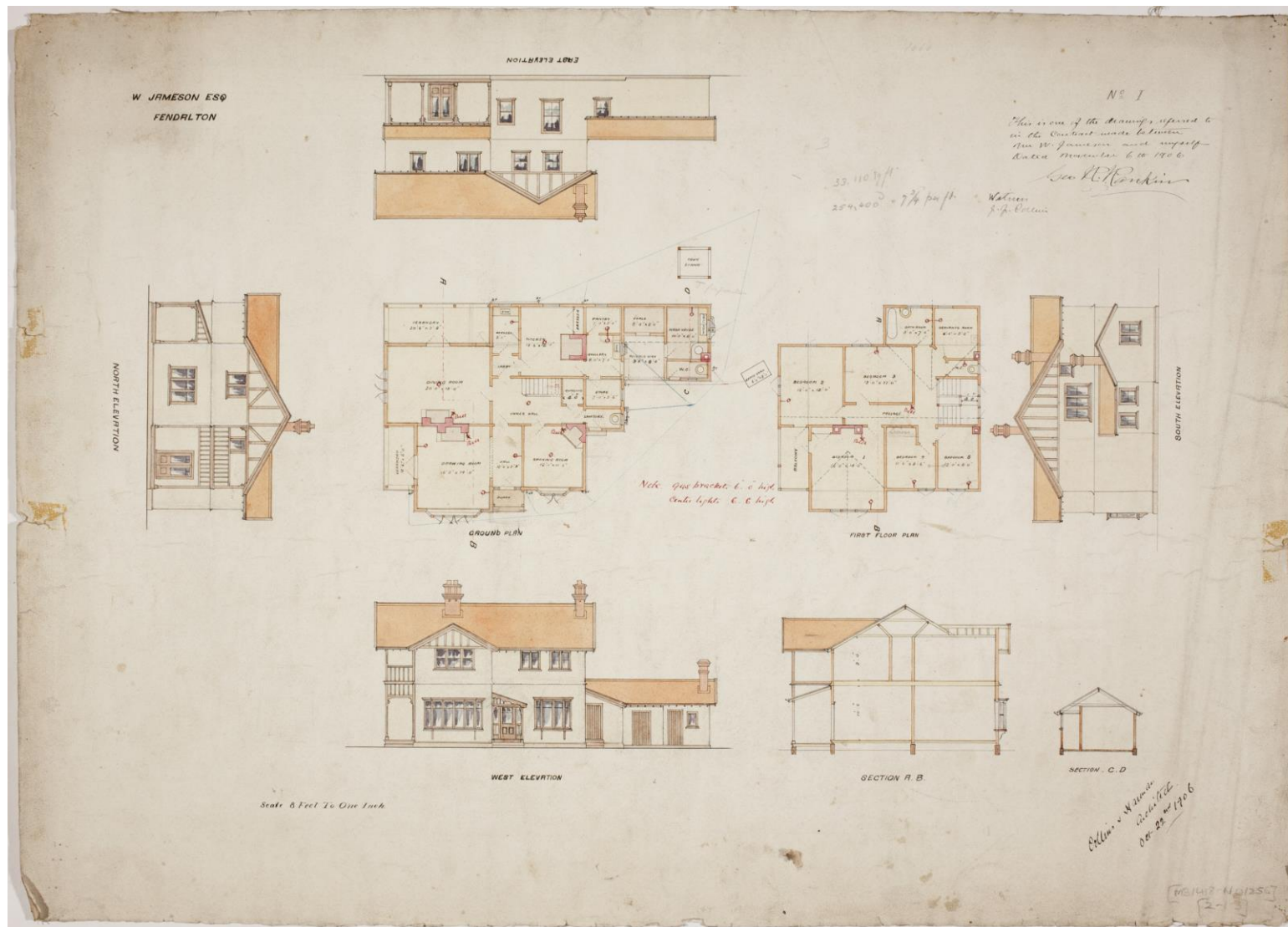


Fig. 127. Collins and Harman, W. Jameson, Esq., Fendalton, plans, elevations and sections (1906).



Fig. 128. Collins and Harman, Herman house, Papanui Road (1907).



Fig. 129. Collins and Harman, Jennings house, 35 Knowles Street (1907).



Fig. 130. Collins and Harman, Williams house, 16 Chapter Street (1907).

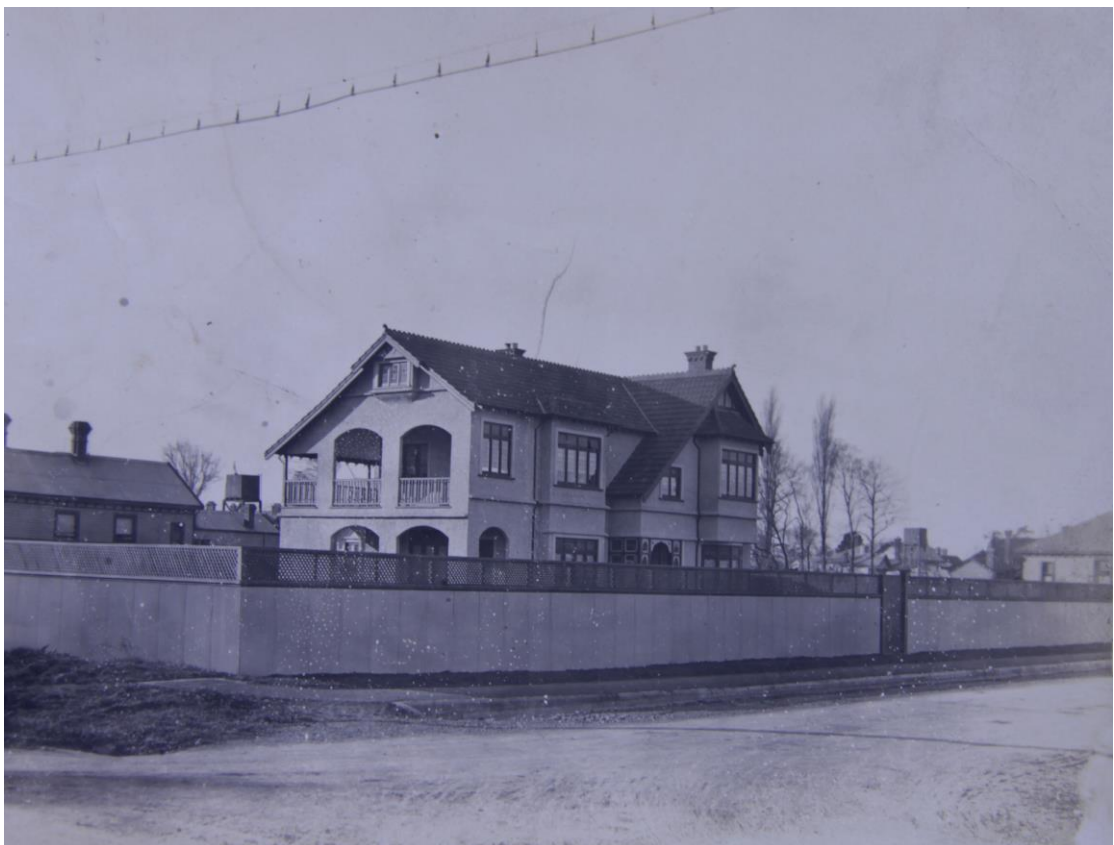


Fig. 131. Collins and Harman, Button house, corner of Rossall Street and Merivale Lane (1907).

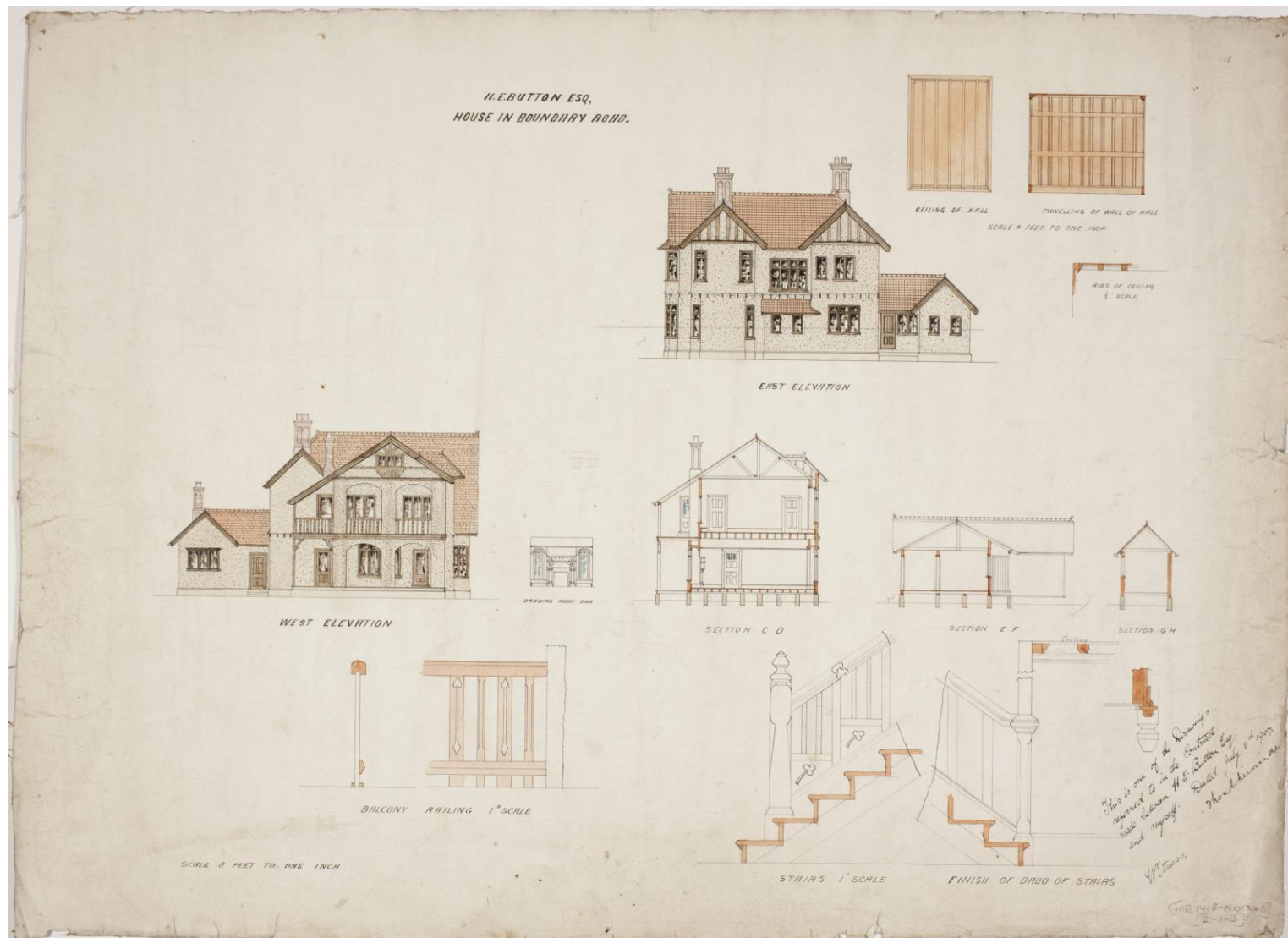


Fig. 133. Collins and Harman, H. E. Button, Esq., House on Boundary Road, elevations, sections and details (1907).

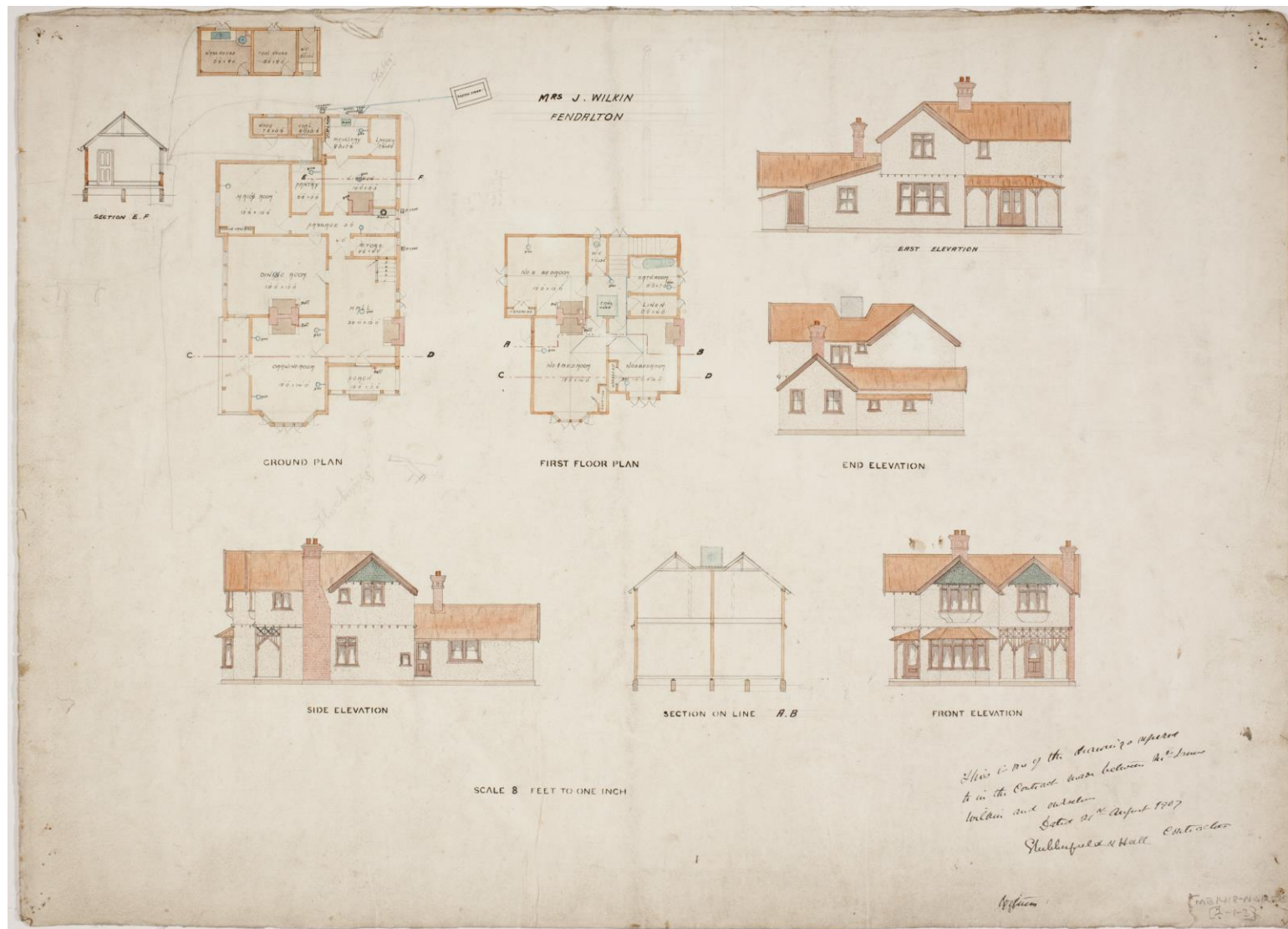


Fig. 134. Collins and Harman, Mrs J. Wilkin, Esq., Fendalton, plans, elevations and sections (1907).

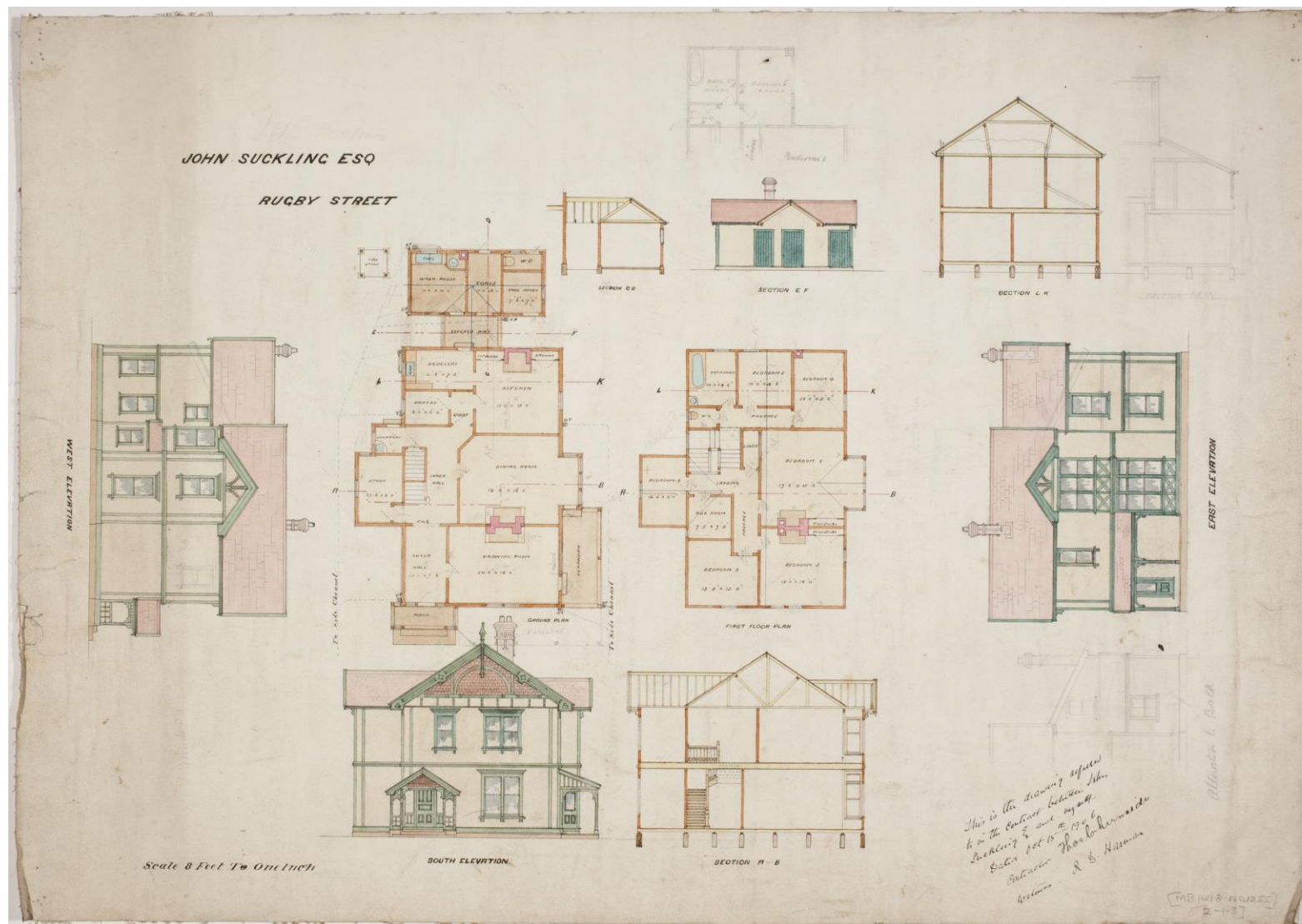


Fig. 135. Collins and Harman, John Suckling, Esq., Rugby Street, plans, elevations and sections (1906).



Fig. 136. Collins and Harman, A. L. Pratt, Esq., House in Holly Road, St. Albans, plans and sections (1907).



Fig. 137. Collins and Harman, A. L. Pratt, Esq., House in Holly Road, St. Albans, elevations (1907).

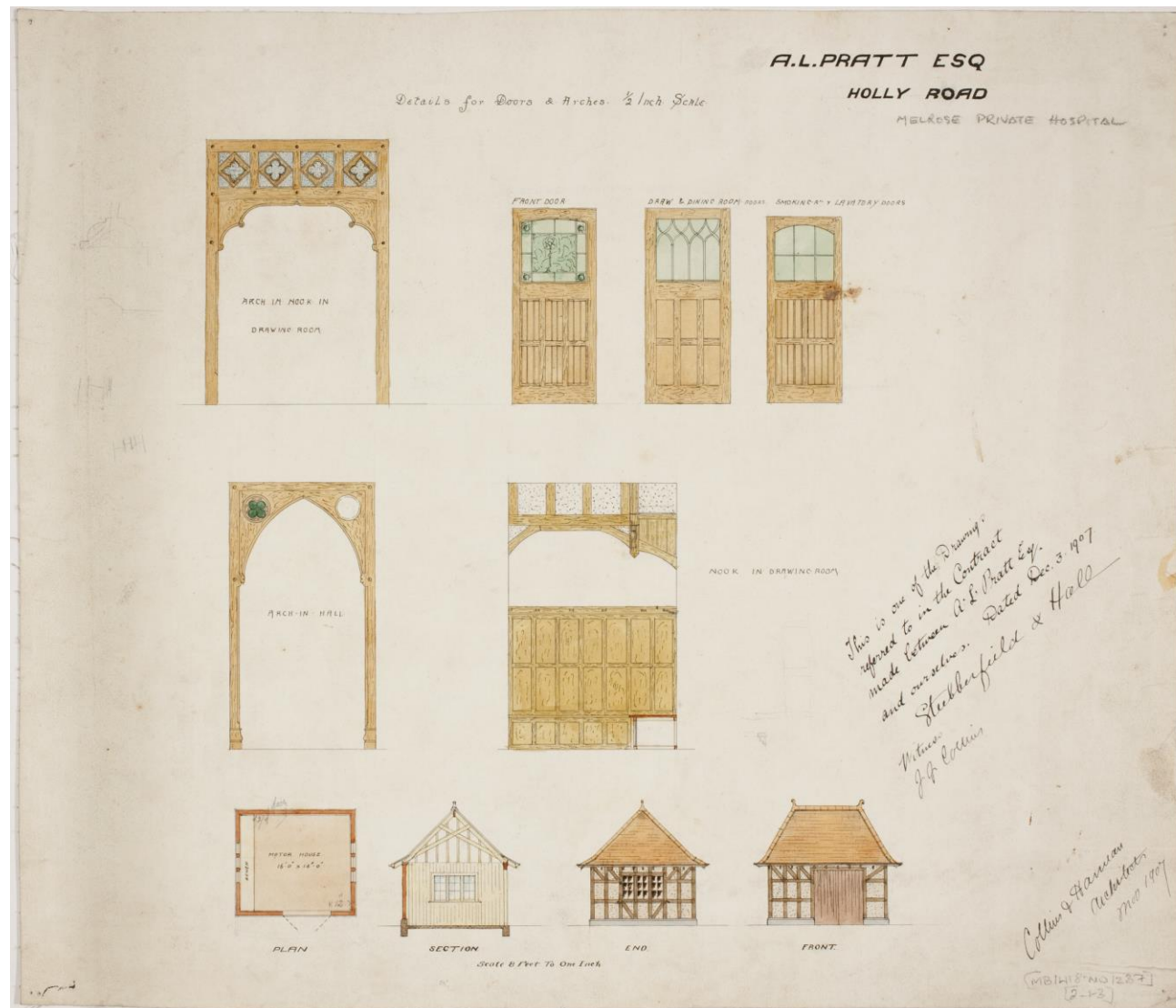


Fig. 138. Collins and Harman, A. L. Pratt, Esq., Holly Road, details and motor house (1907).



Fig. 139. Collins and Harman, Pratt house, 39 Holly Road (1907).



Fig. 140. Collins and Harman, Pratt house, 39 Holly Road (1907).



Top: fig. 141. Collins and Harman, Pratt house, 39 Holly Road (1907).
Bottom: fig. 142. Motor house, 39 Holly Road (1907).



Fig. 143. Collins and Harman, Pratt house, dining room interior (1907).



Fig. 144. Collins and Harman, Pratt house, tile surround in dining room (1907).

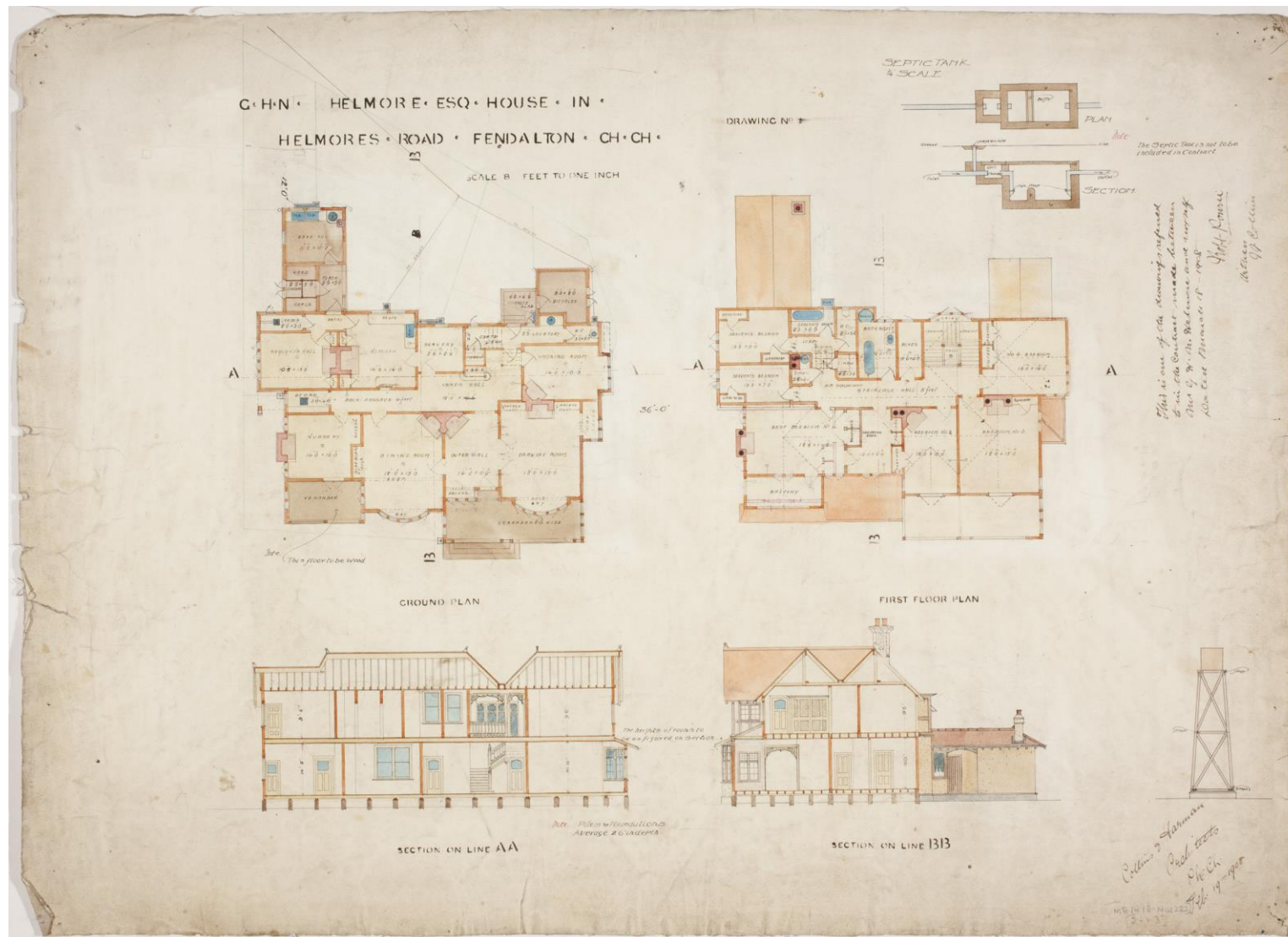


Fig. 145. Collins and Harman, G. H. N. Helmore, House in Helmore's Road, Fendalton, Ch-ch., plans, sections and details (1908).

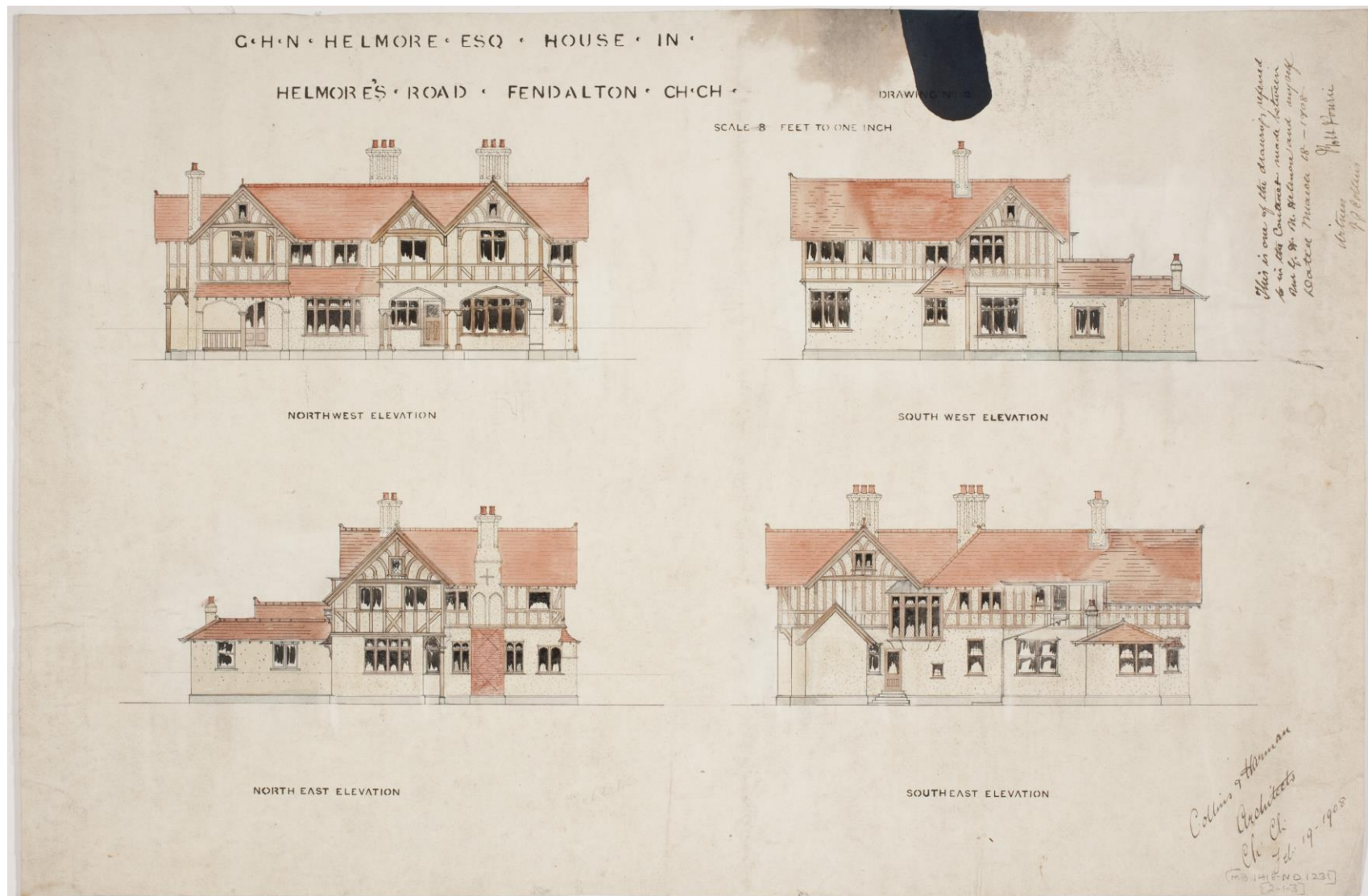


Fig. 146. Collins and Harman, G. H. N. Helmore, House in Helmore's Road, Fendalton, Ch-ch., elevations (1908).



Fig. 147. Collins and Harman, Westenra house, corner of Oxford Terrace and Lichfield Street (1907).



Fig. 148. Collins and Harman, Russell house, 274 Papanui Road (1910)

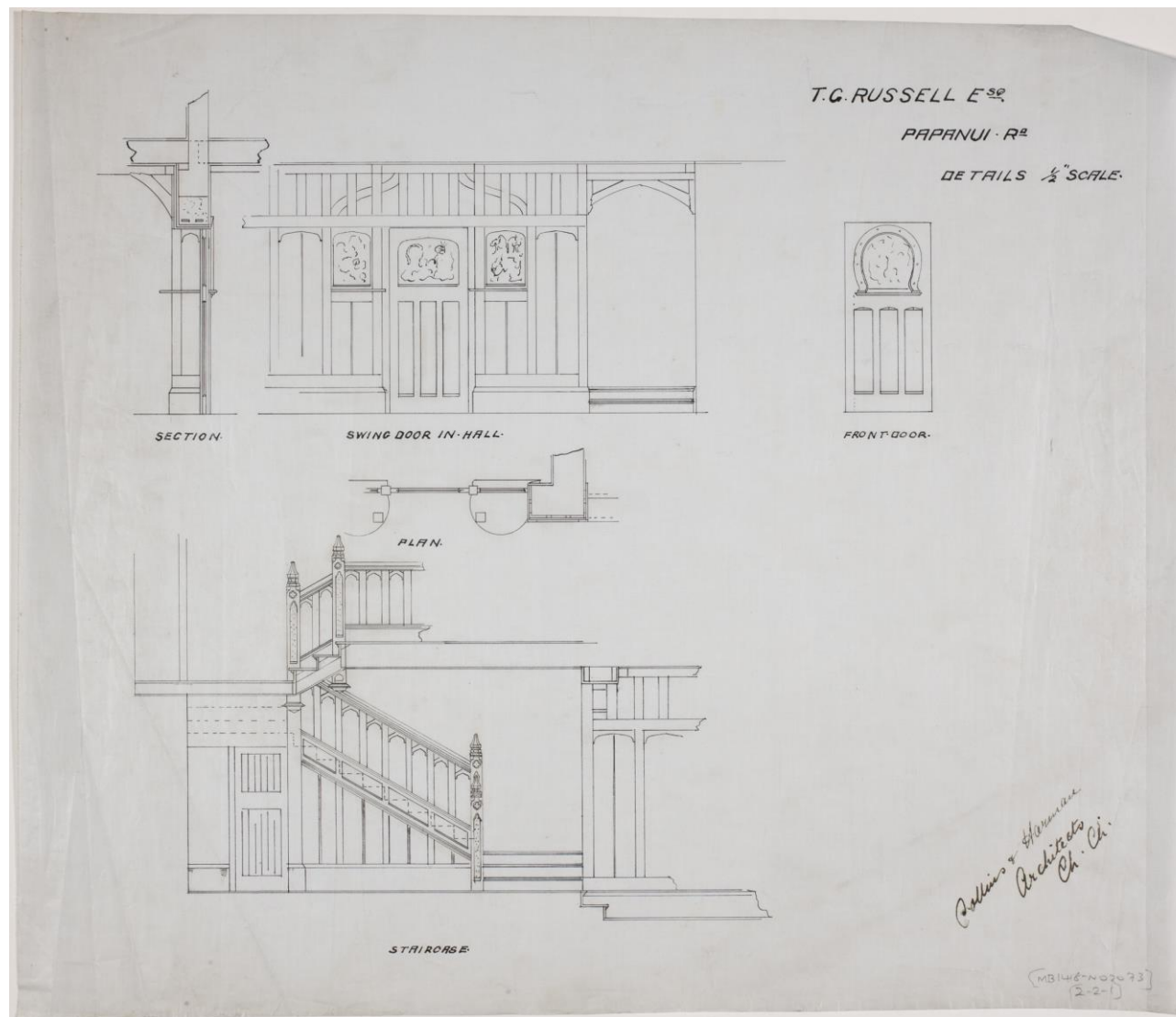


Fig. 149. Collins and Harman, T. G. Russell, Esq., Papanui Road, details (1910).

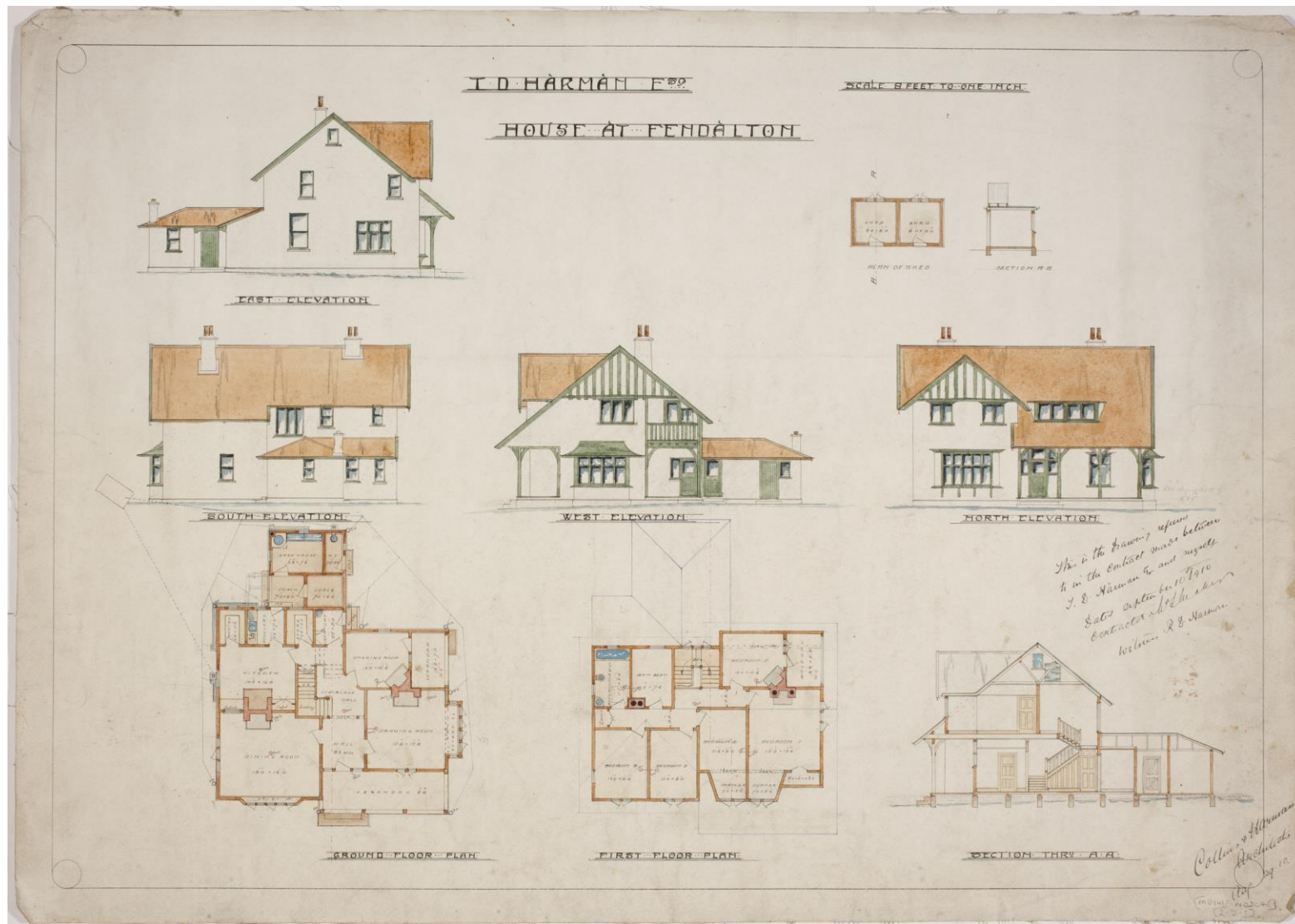


Fig. 150. Collins and Harman, T. D. Harman, Esq., House at Fendalton, plans, elevations and sections (1910).



Fig. 151. Collins and Harman, T. D. Harman house, Crohane, 101 Fendalton Road (1910).



Fig. 152. Collins and Harman, T. D. Harman house, Crohane, 101 Fendalton Road (1910).

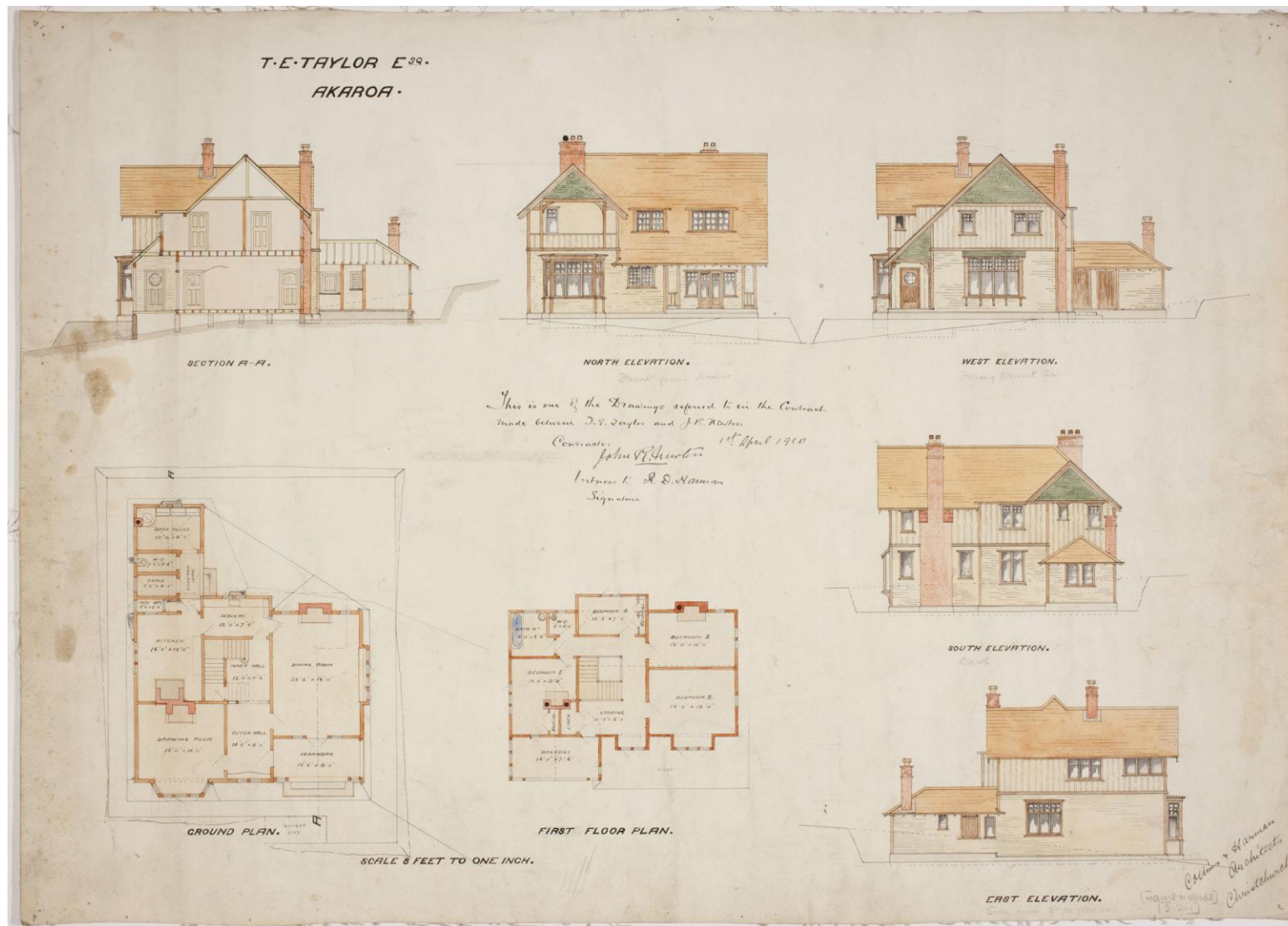


Fig. 153. Collins and Harman, T. E. Taylor, Esq., Akaroa, plans, elevations and section (1910).

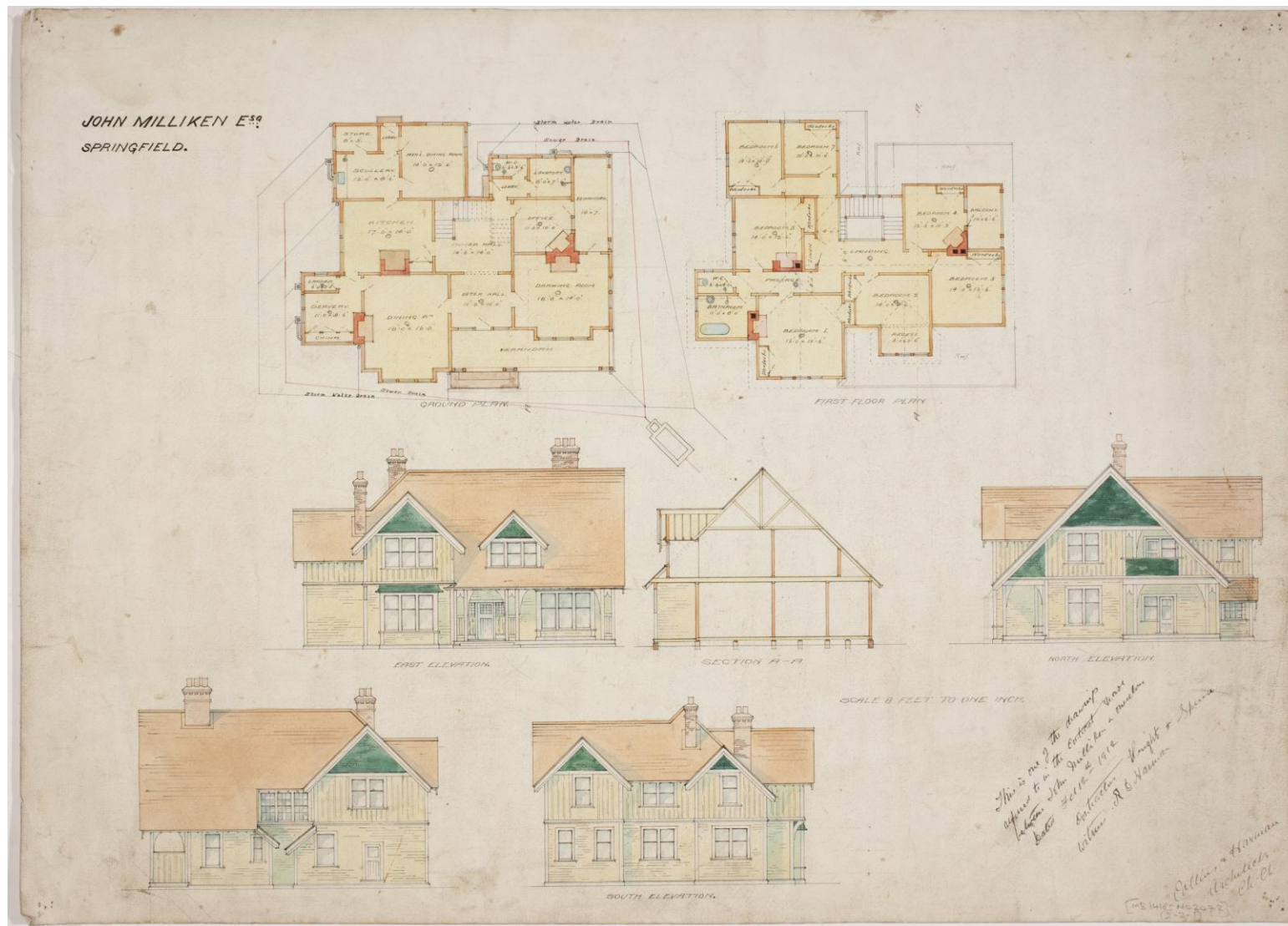


Fig. 154. Collins and Harman, John Milliken, Esq., Springfield, plans, elevations and section (1912).

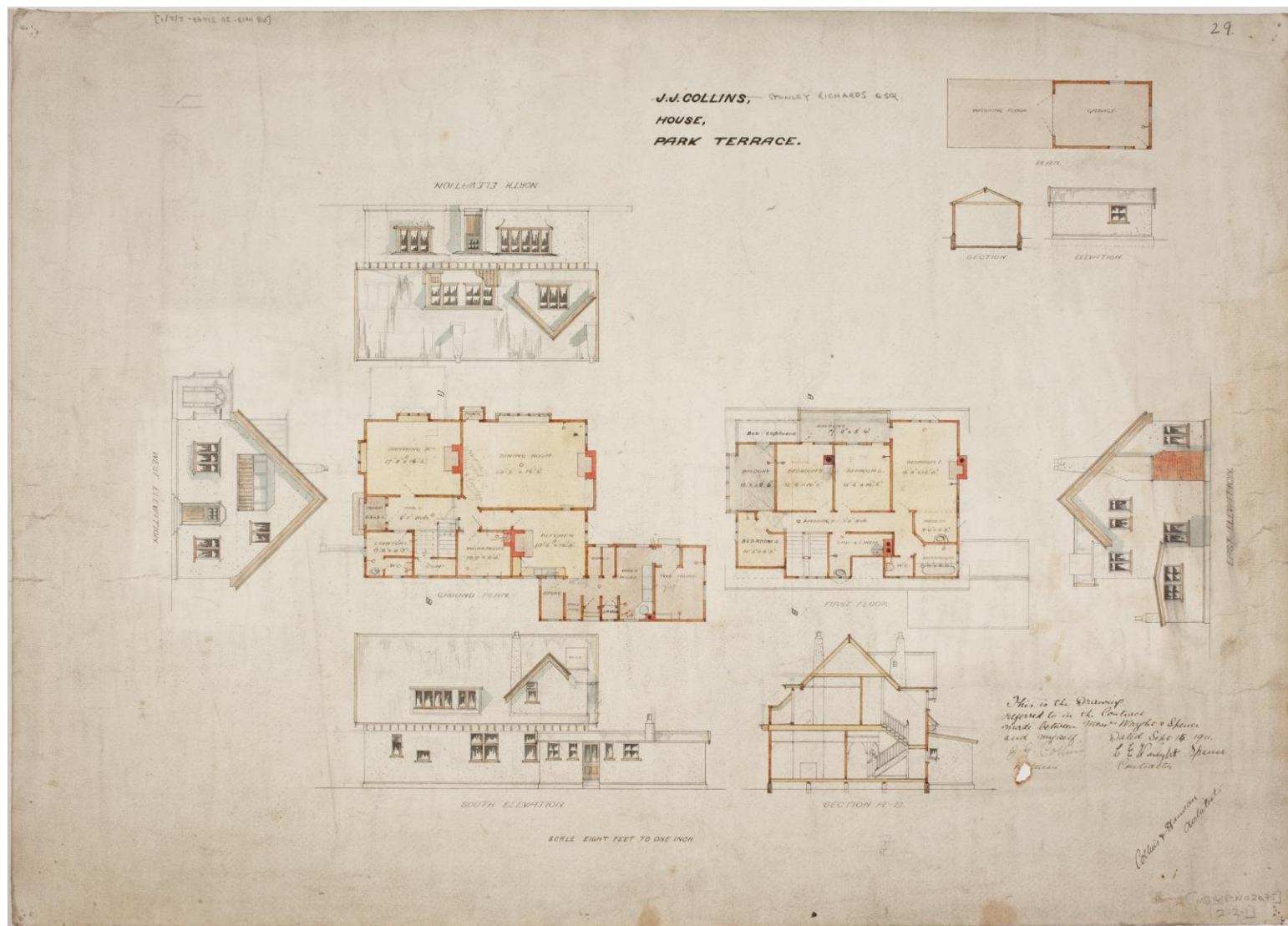


Fig. 155. Collins and Harman, J. J. Collins, House, Park Terrace, Esq., plans, elevations and sections (1911).

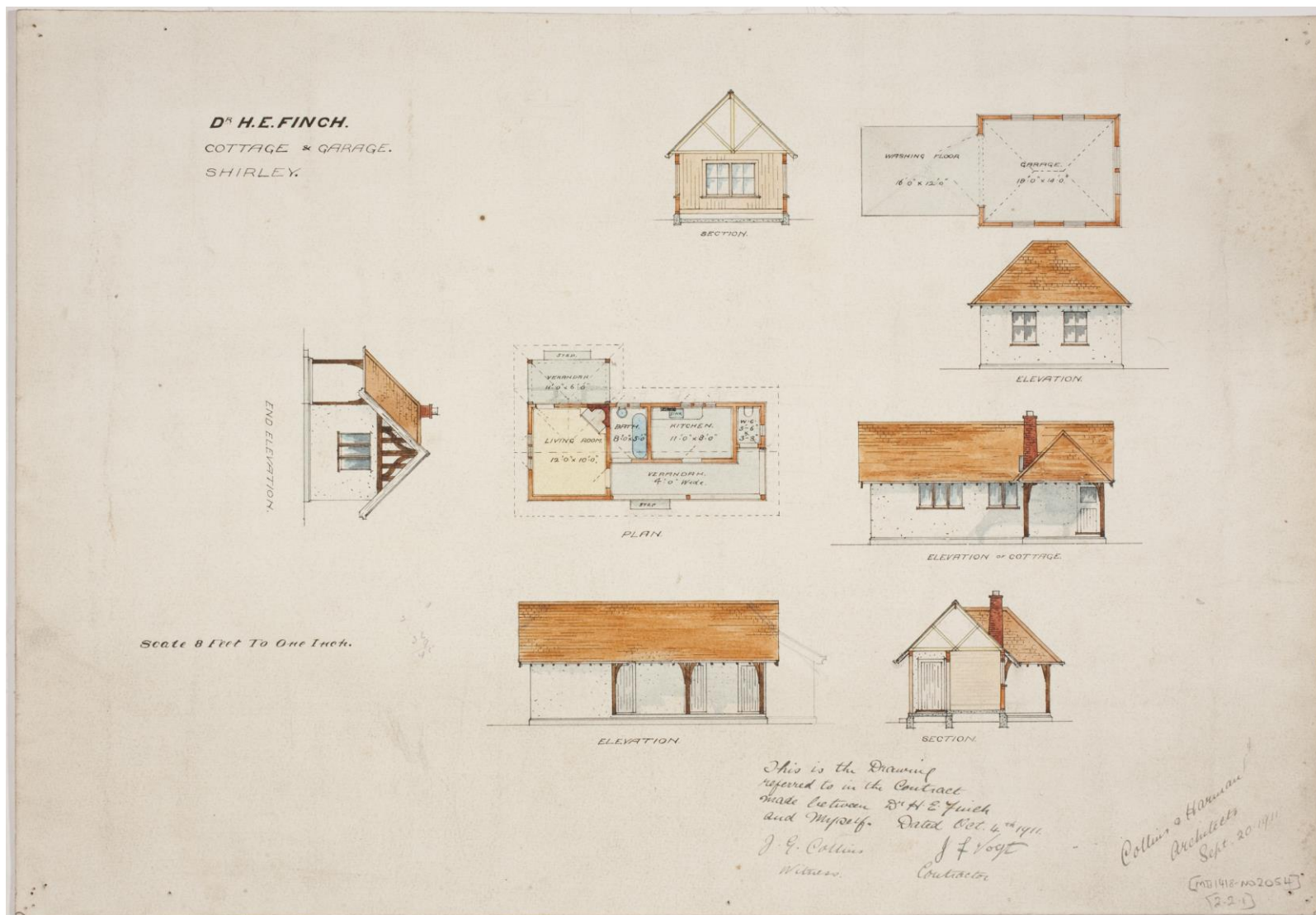


Fig. 156. Collins and Harman, Dr H. E. Finch, Cottage & Garage, Shirley, plans, elevations and sections (1911).

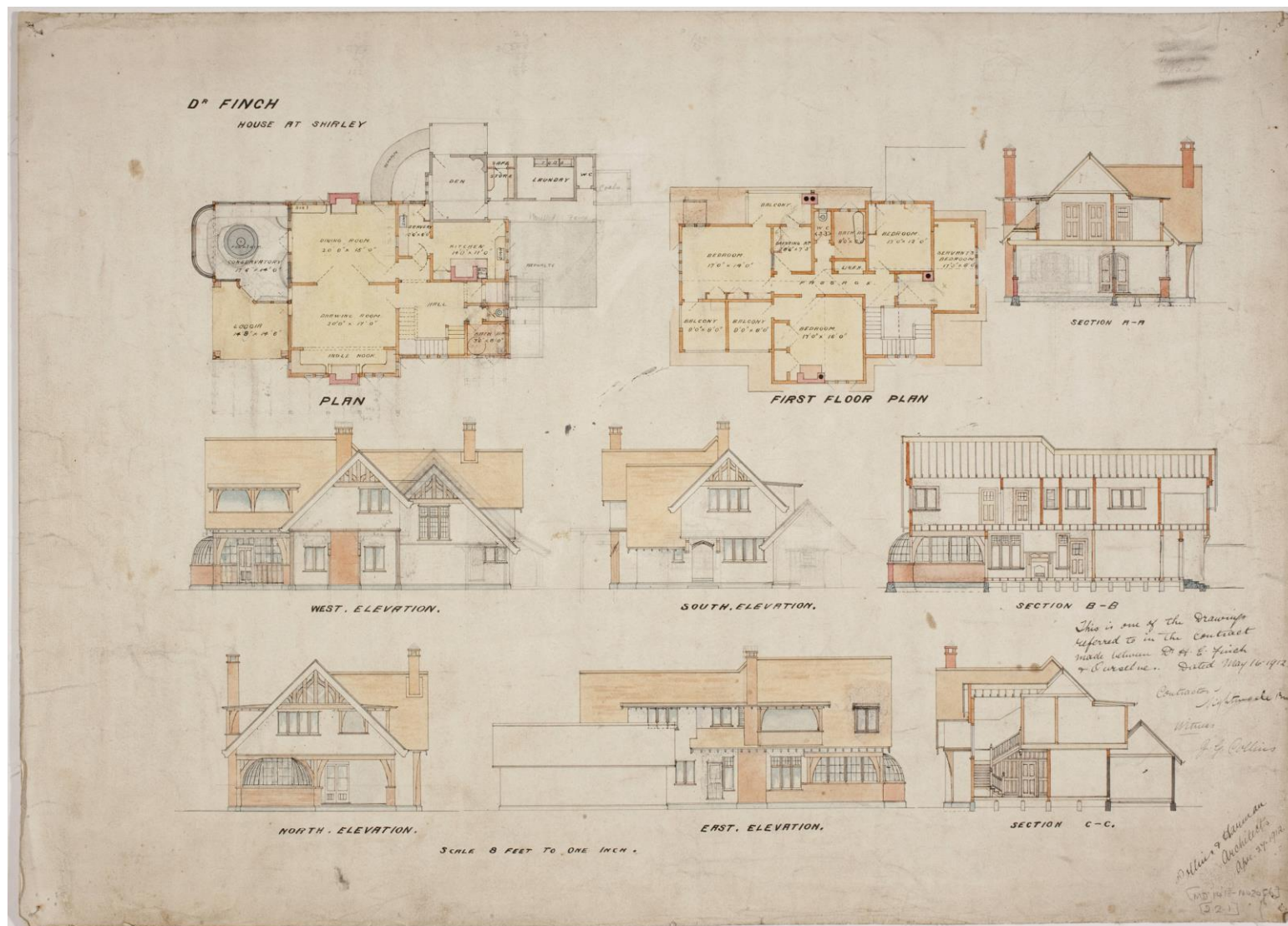


Fig. 157. Collins and Harman, Dr Finch, House at Shirley, plans, elevations and sections (1912).



Fig. 158. J. G. Collins, Finch house, Shirley, watercolour perspective (1912).

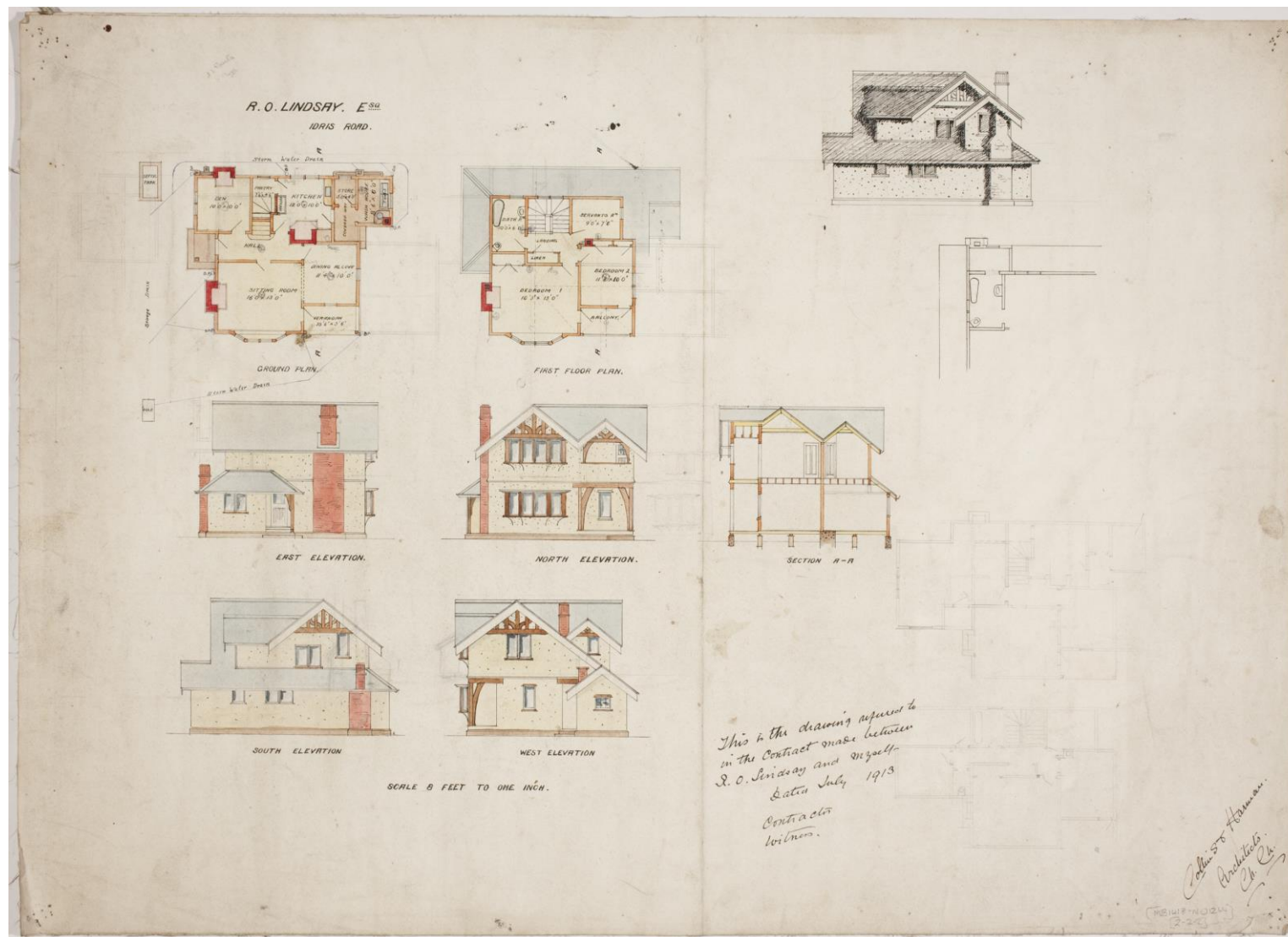


Fig. 159. Collins and Harman, R. O. Lindsay, Esq., Idris Road, plans, elevations and section (1913).

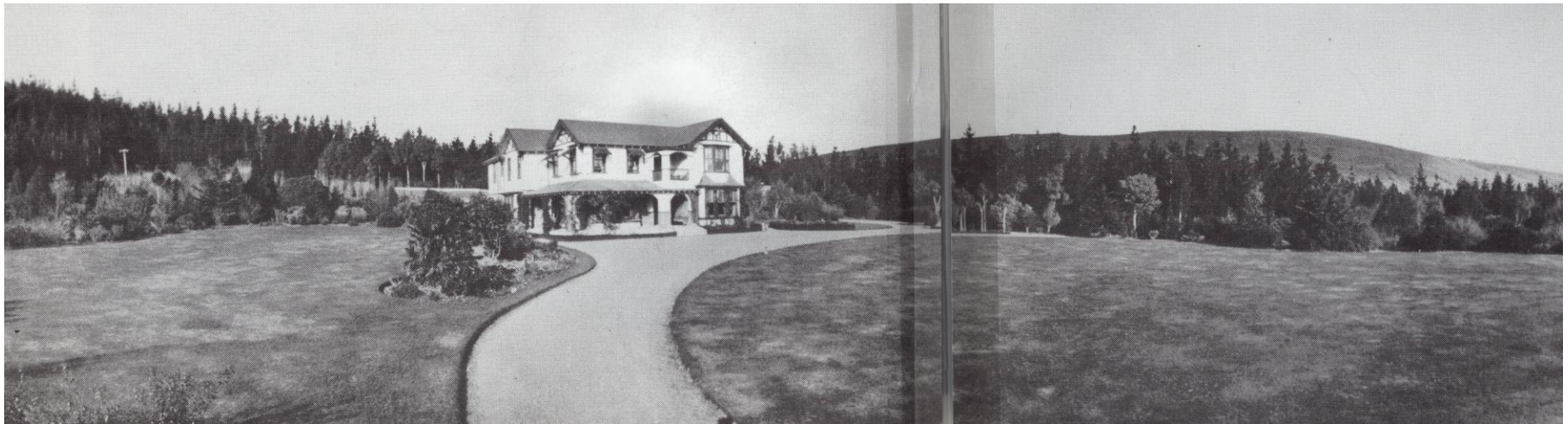


Fig. 160. Collins and Harman, Ahuriri, Tai Tapu (1908).



Fig. 162. Collins and Harman, St. John's Vicarage, Hororata (1908).



Fig. 163. Collins and Harman, St. John's Vicarage, Hororata (1908).

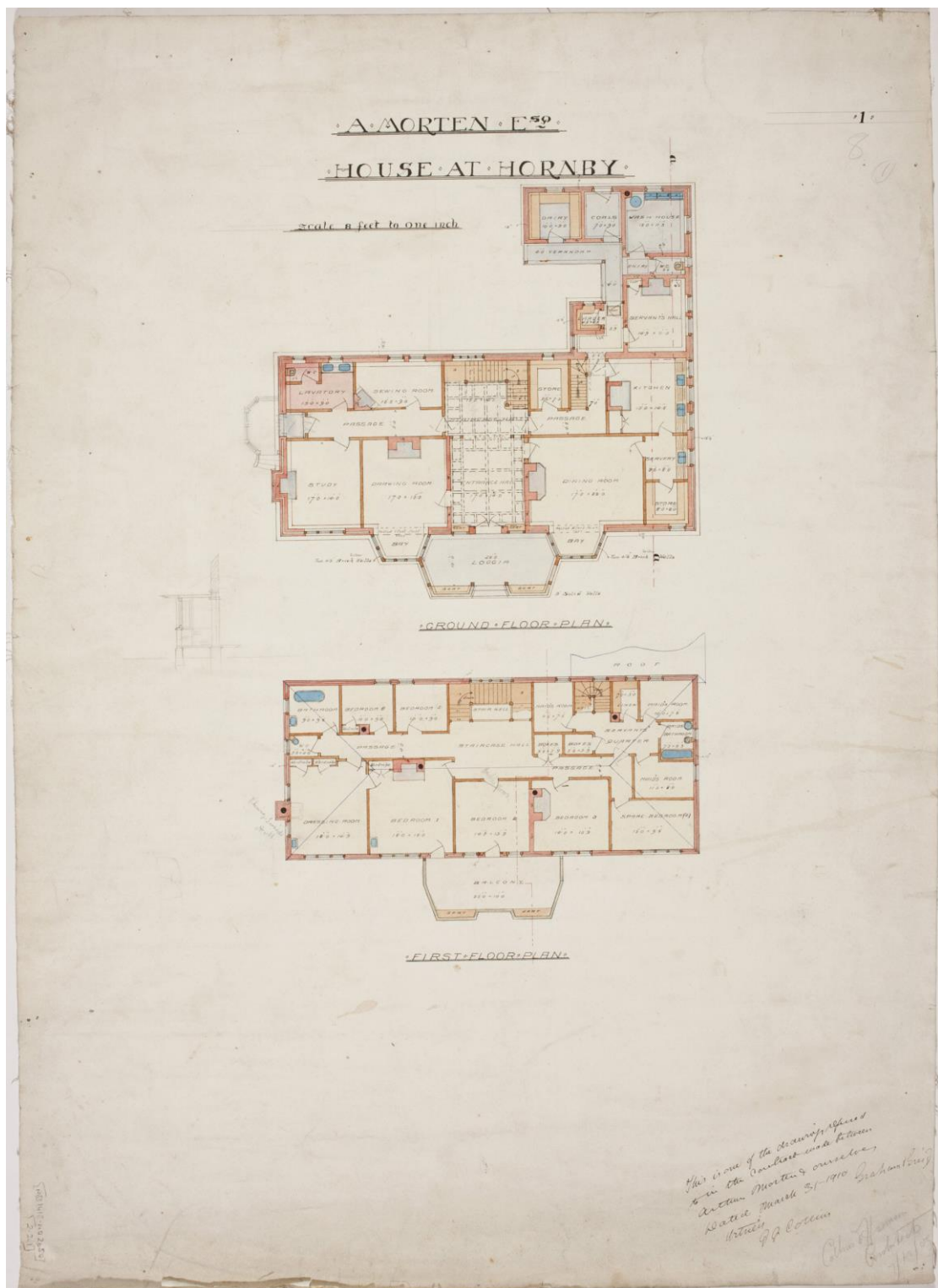


Fig. 164. Collins and Harman, A. Morten, Esq., House at Hornby, plans (1910)



Fig. 165. Collins and Harman, A. Morten, Esq., House at Hornby, elevations (1910).

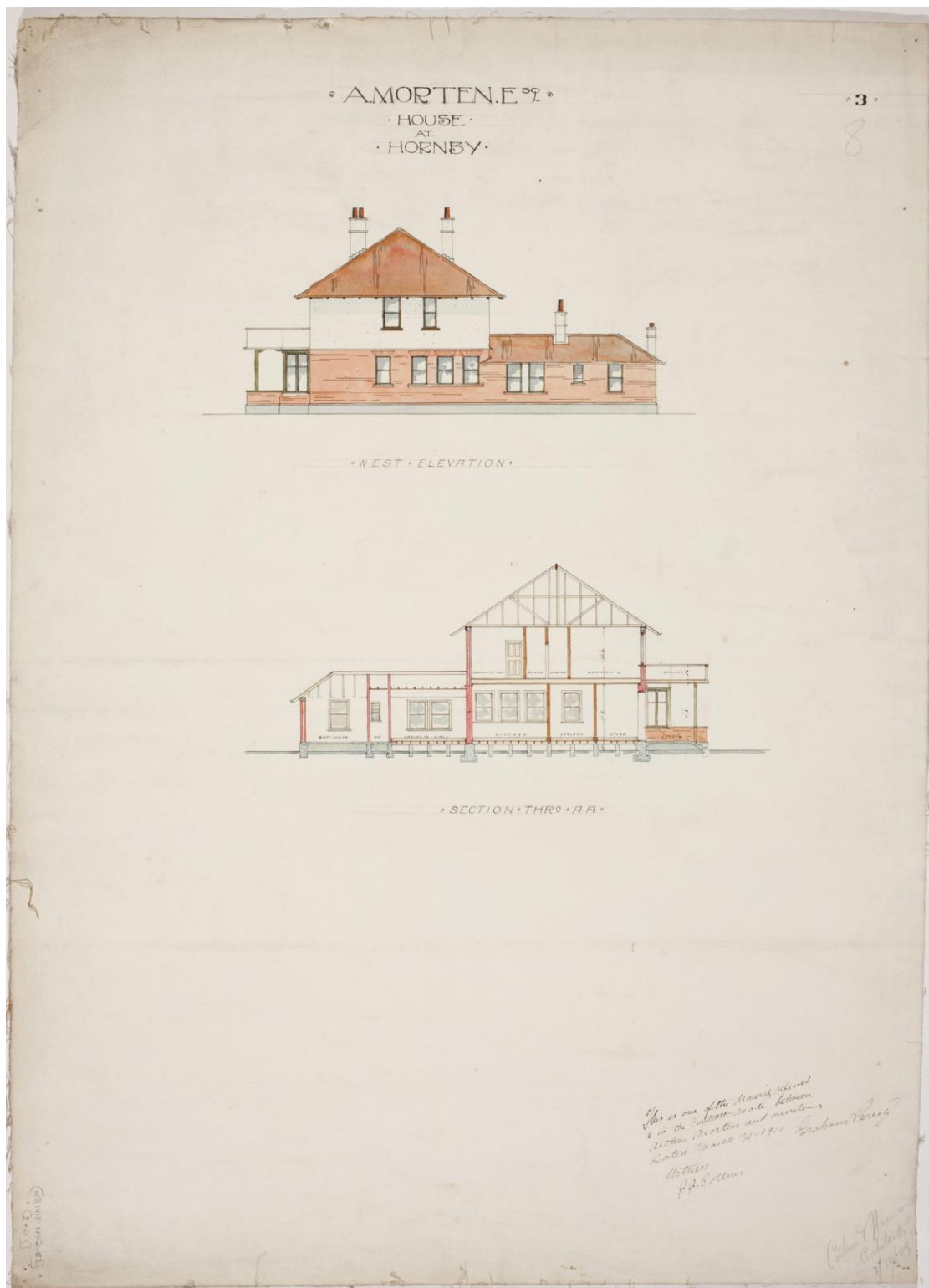


Fig. 166. Collins and Harman, A. Morten, Esq., House at Hornby, west elevation and section (1910).

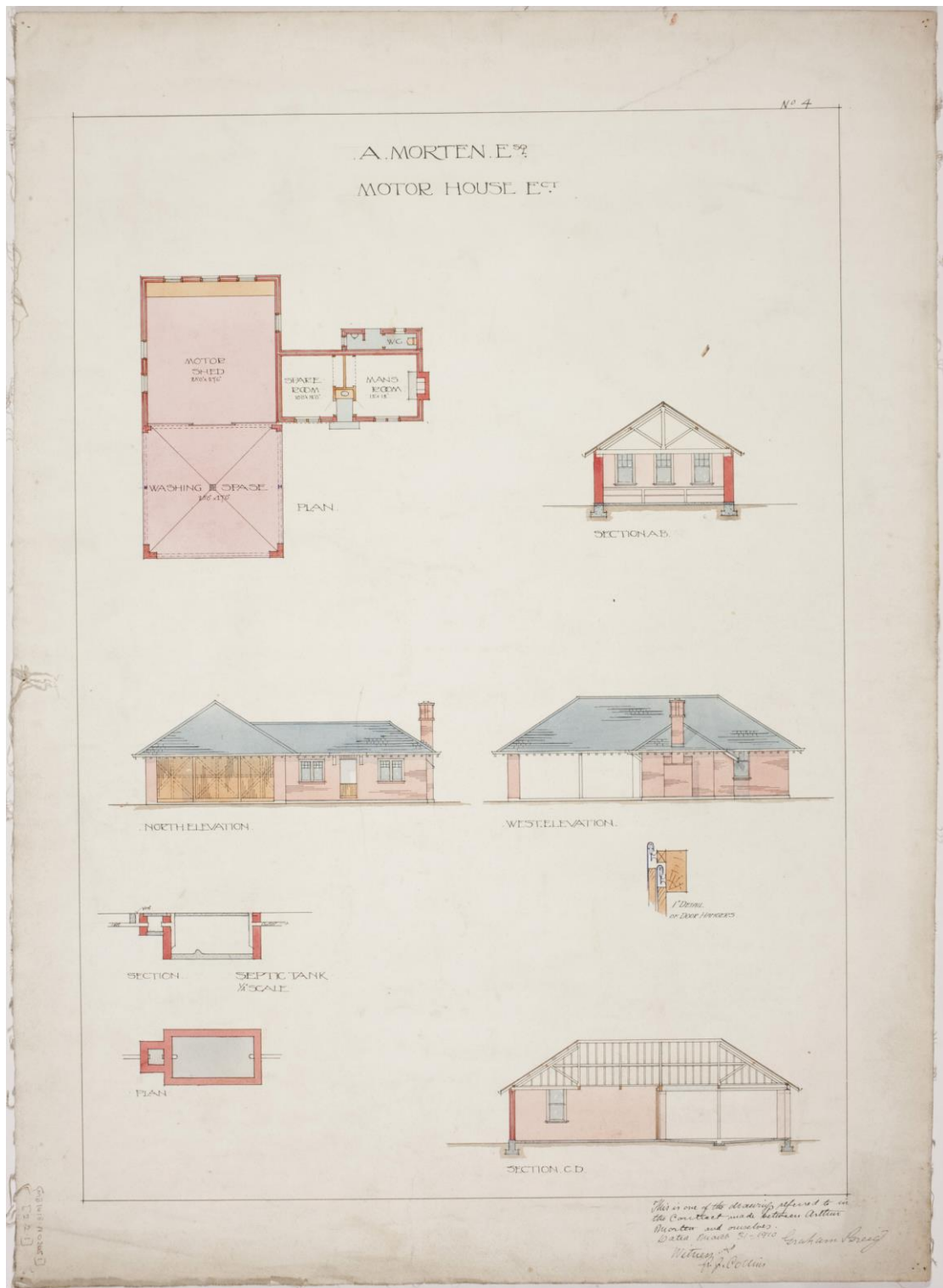


Fig. 167. Collins and Harman, A. Morten, Esq., Motor House, Ect. [sic], plan, elevations and sections (1910).



Fig. 168. Collins and Harman, Morten house, 79 Carmen Road, Hornby (1910).



Fig. 169. Collins and Harman, Morten house, 79 Carmen Road, Hornby (1910).

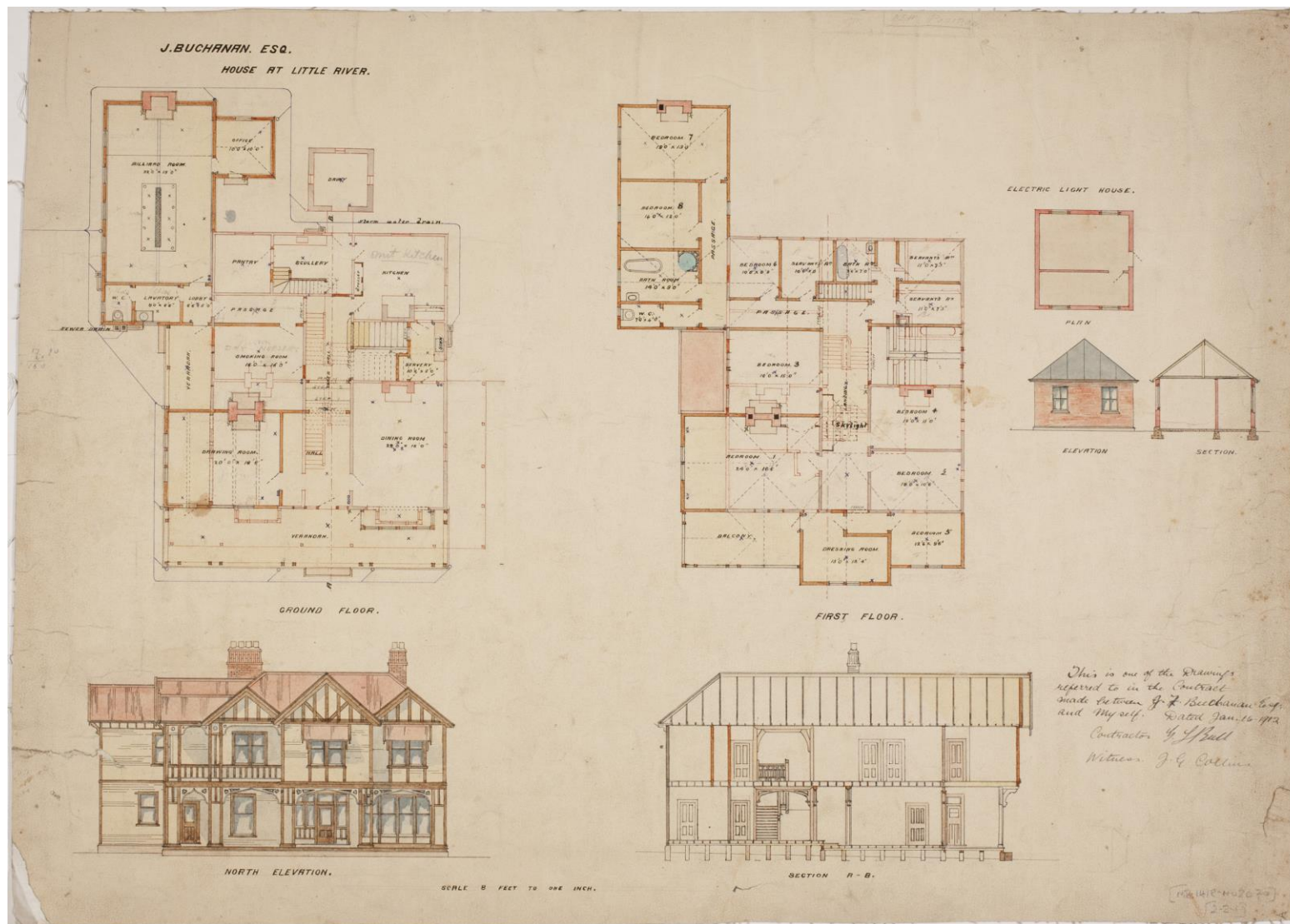


Fig. 170. Collins and Harman, J. Buchanan, Esq., House at Little River, plans, elevations and sections (1912).

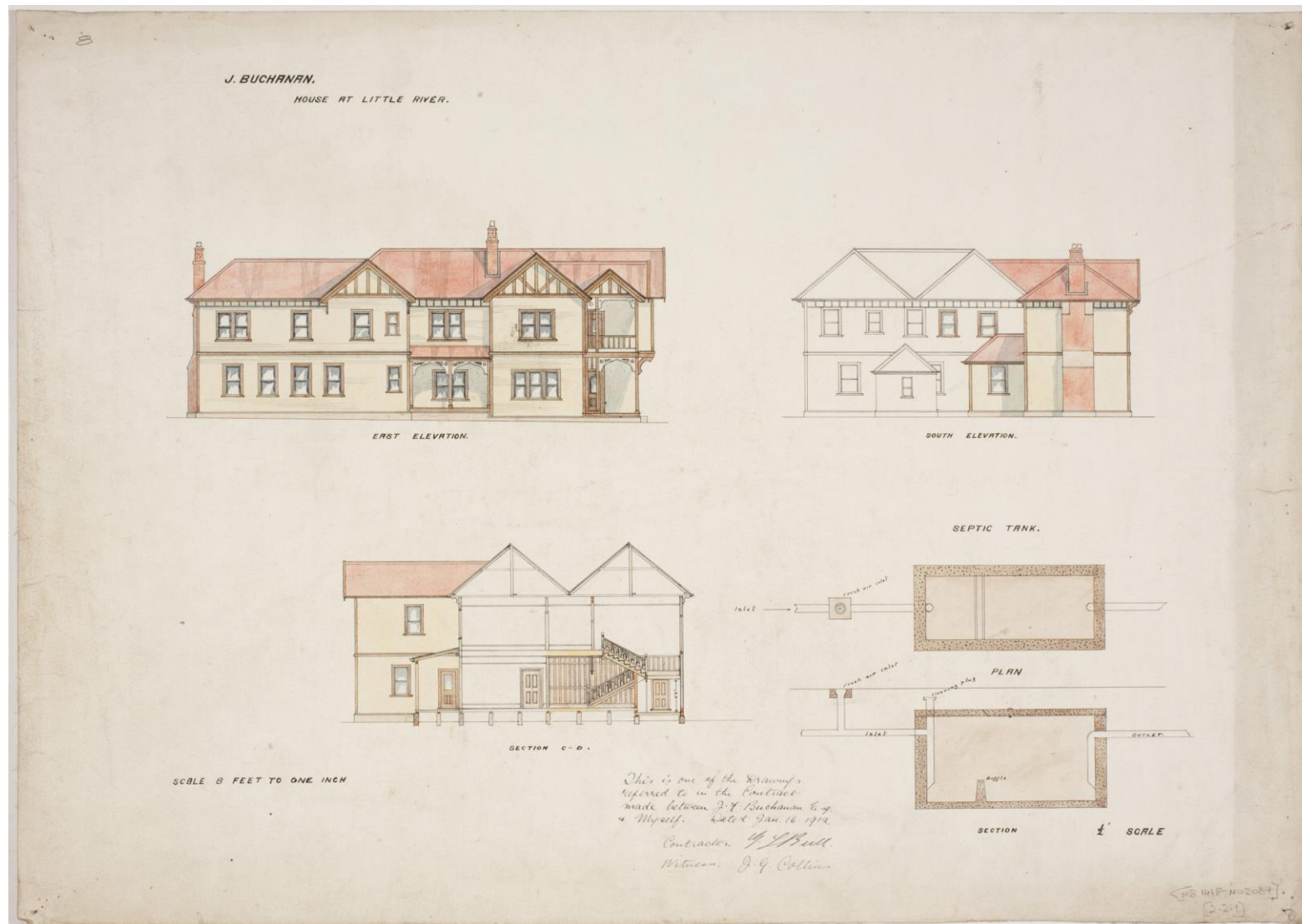


Fig. 171. Collins and Harman, J. Buchanan, Esq., House at Little River, elevations, section and details (1912).

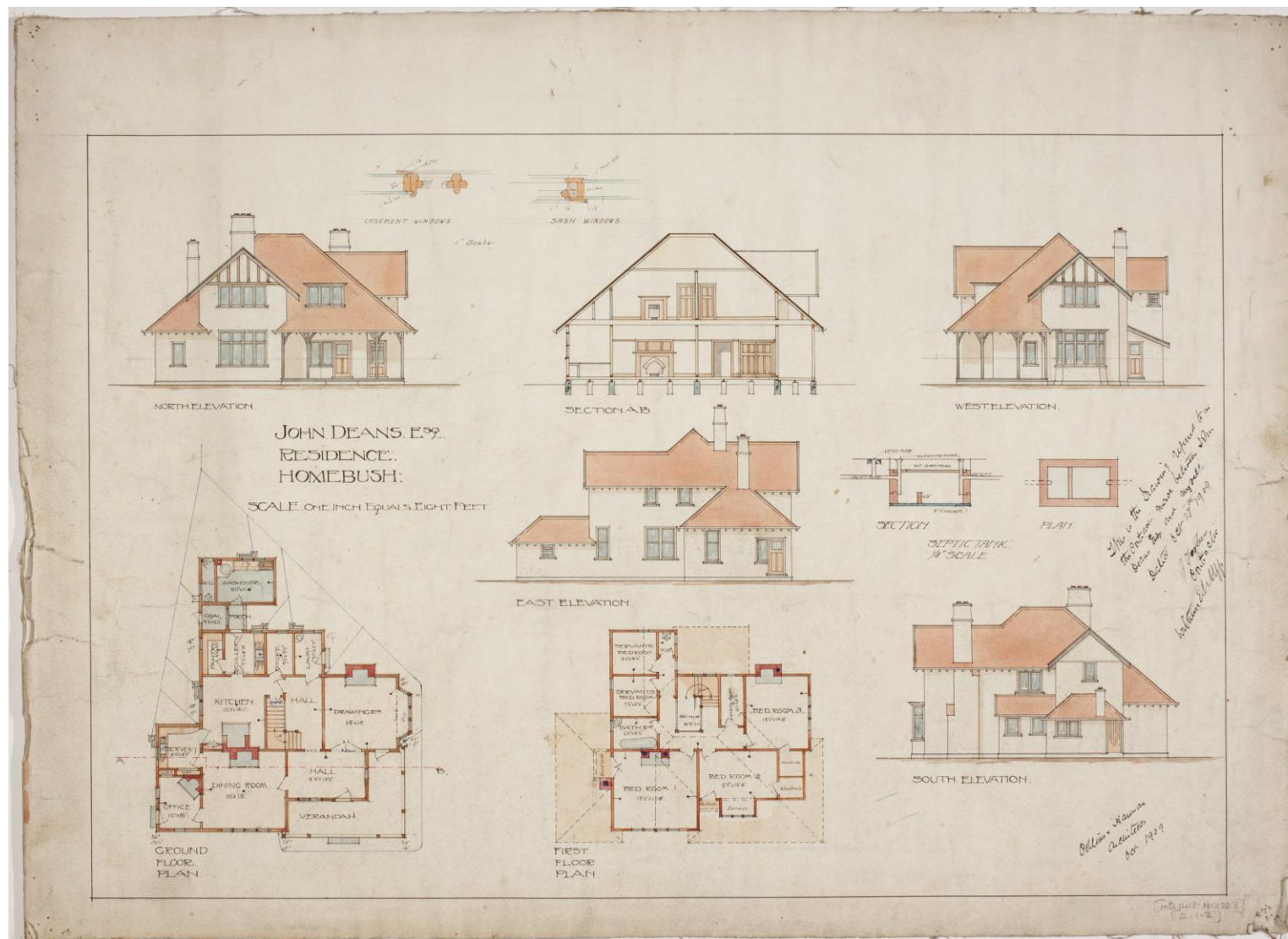


Fig. 172. Collins and Harman, John Deans, Esq., Residence at Homebush, Kirkstyle, plans, elevations and sections (1909).



Fig. 173. Collins and Harman, Kirkstyle, Darfield (1909).

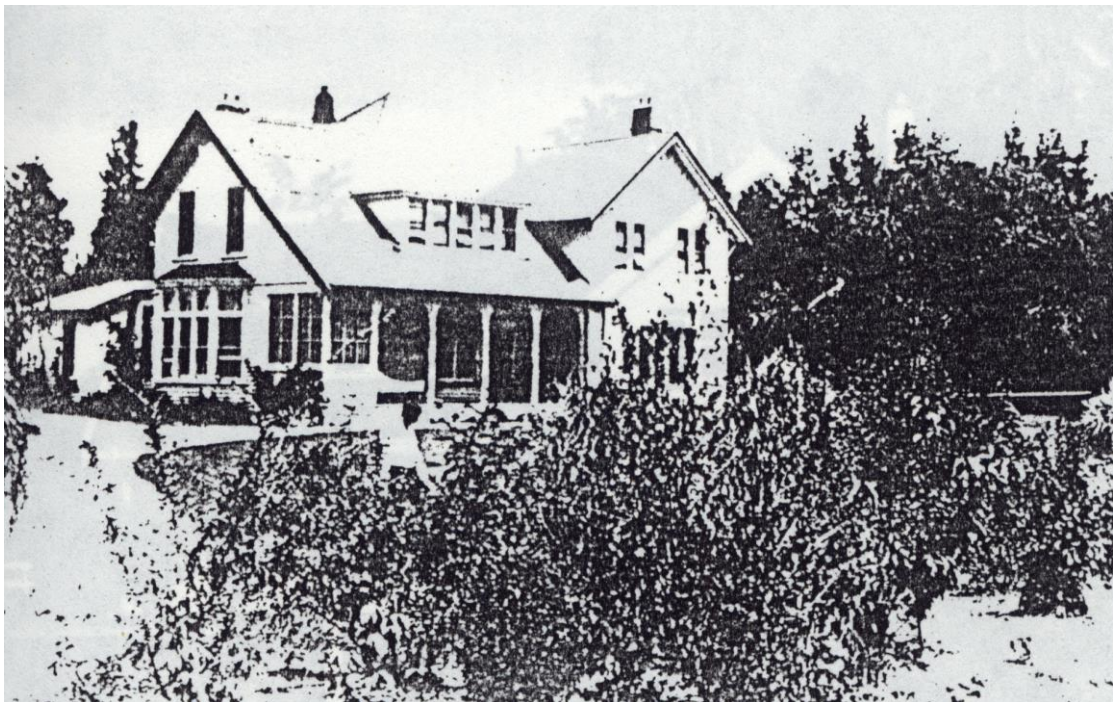


Fig. 174. Collins and Harman, Rydal Downs, Mt. Thomas (1909).

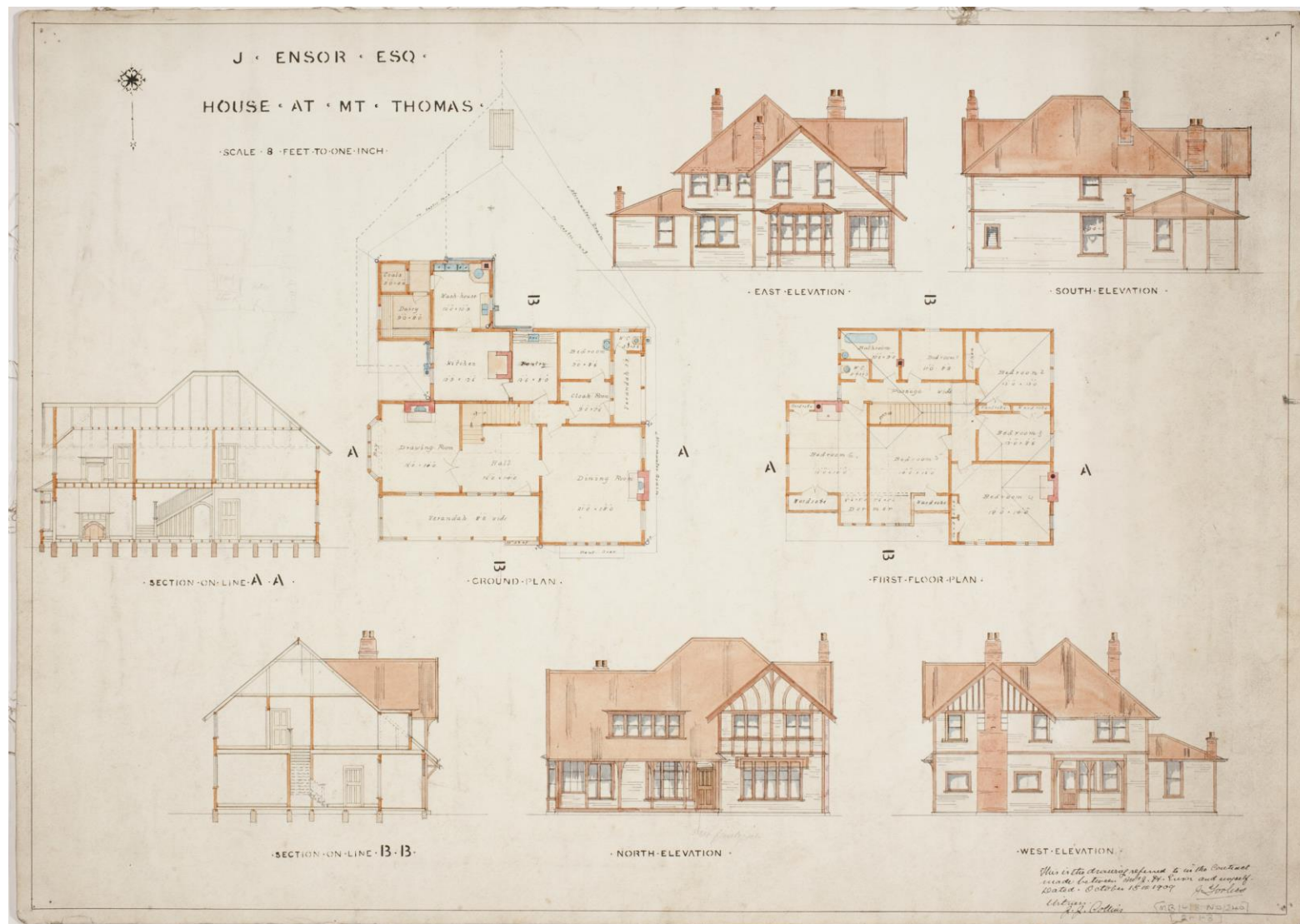


Fig. 175. Collins and Harman, J. Ensor, Esq., House at Mount Thomas, plans, elevations and sections (1909).

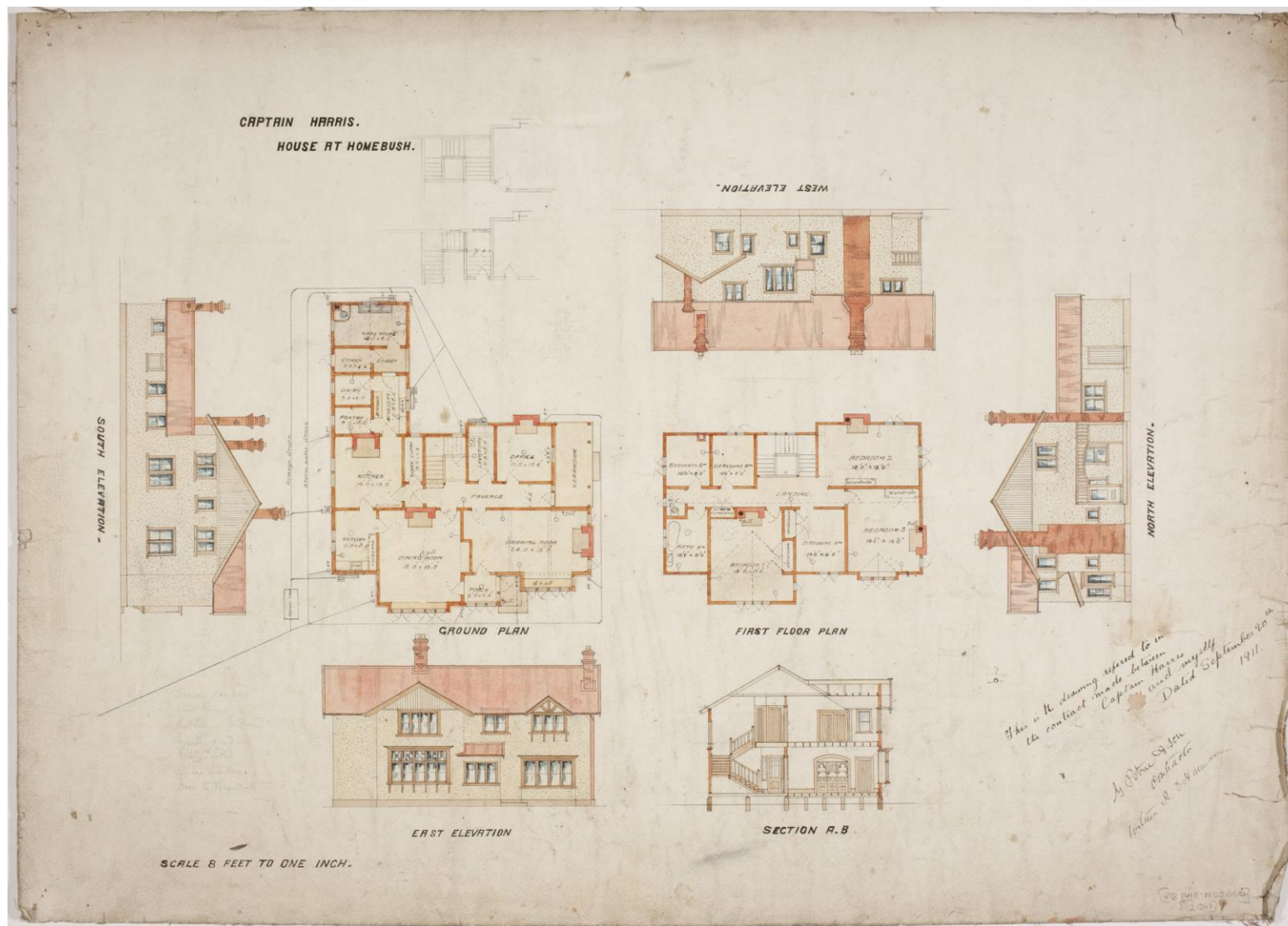


Fig. 176. Collins and Harman, Captain Harris, House at Homebush, plans, elevations and section (1911).



Fig. 177. Collins and Harman, Rowallan, Darfield (1911).



Fig. 178. Collins and Harman, Rowallan, Darfield (1911).

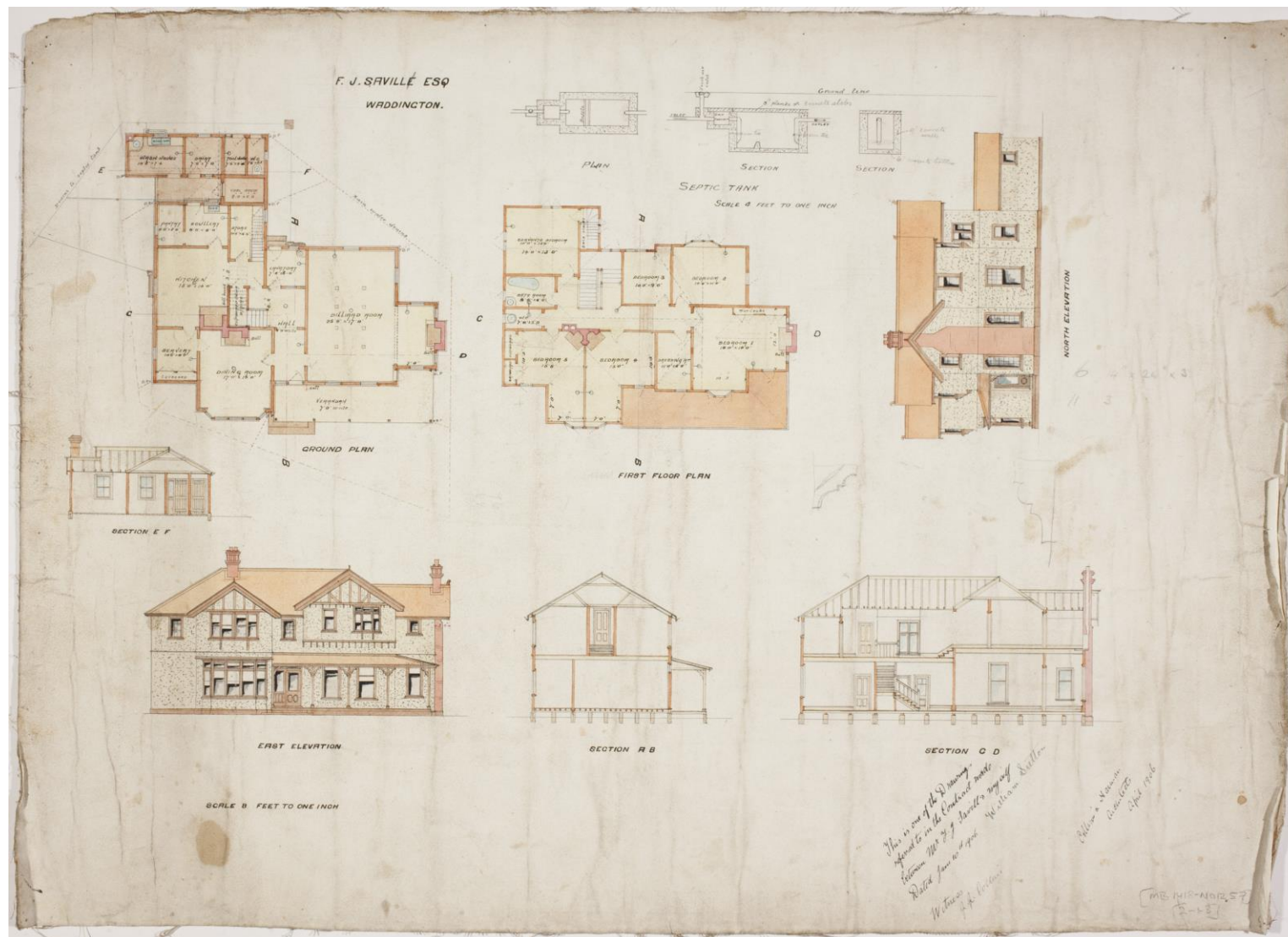


Fig. 179. Collins and Harman, F. J. Saville [sic], Esq., Waddington, plans, elevations, sections and details (1906).

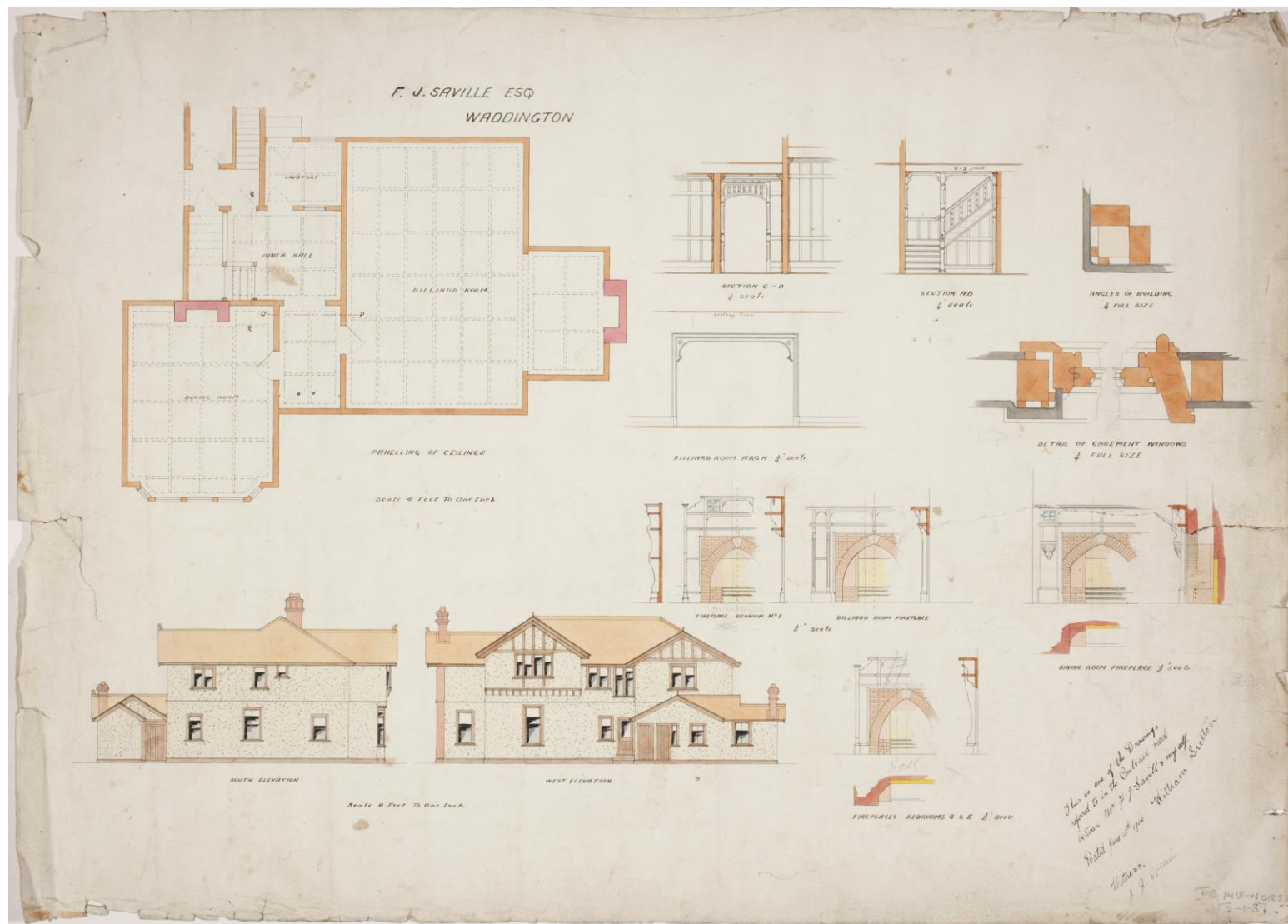


Fig. 180. Collins and Harman, F. J. Saville [sic], Esq., Waddington, elevations and details (1906).



Fig. 181. Collins and Harman, Sandown, Waddington (1906).



Fig. 182. Collins and Harman, Brackendale, Leaches Road, Hororata (1907).

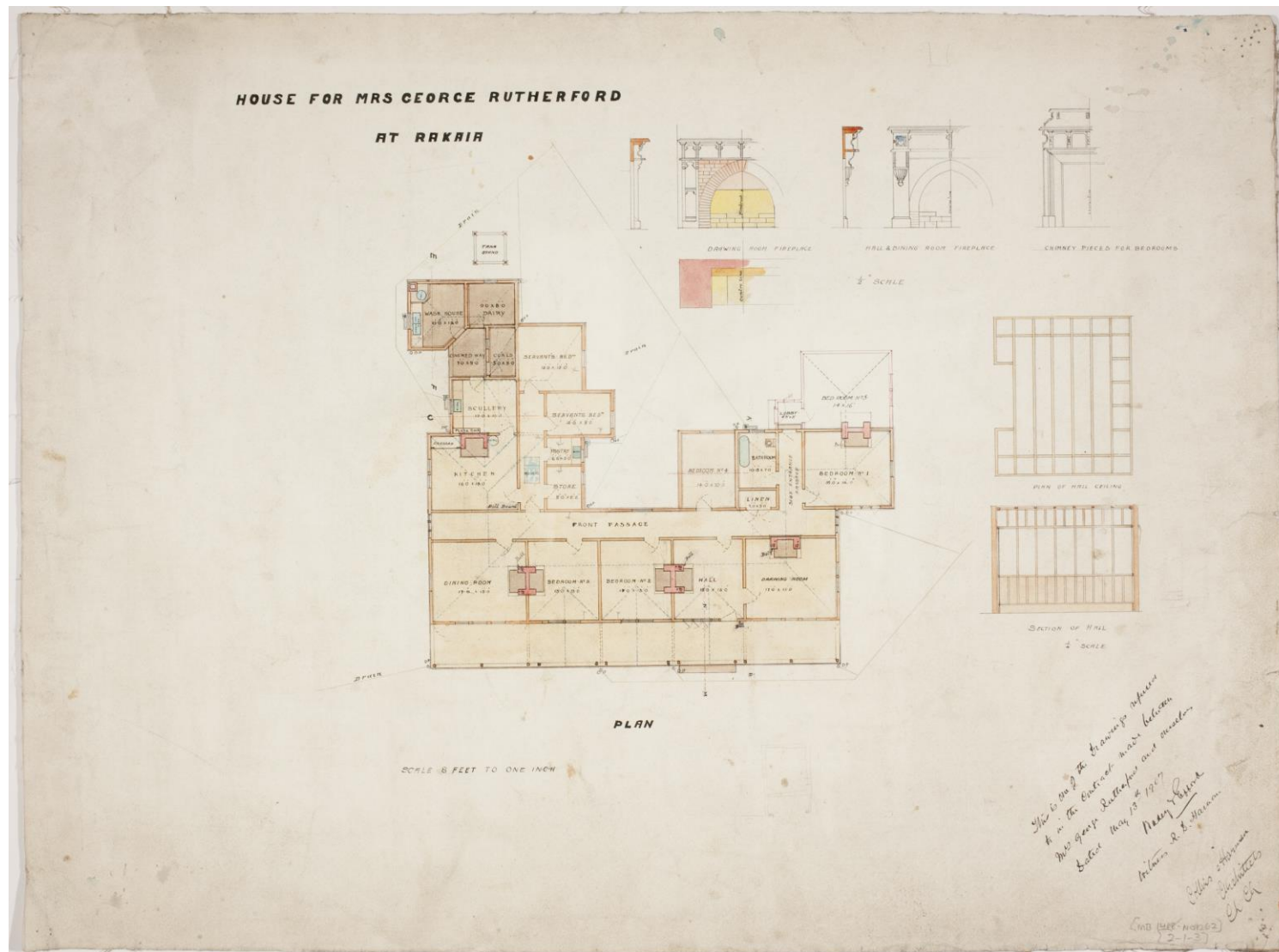


Fig. 183. Collins and Harman, House for Mrs George Rutherford at Rakaia, plans and details (1907).

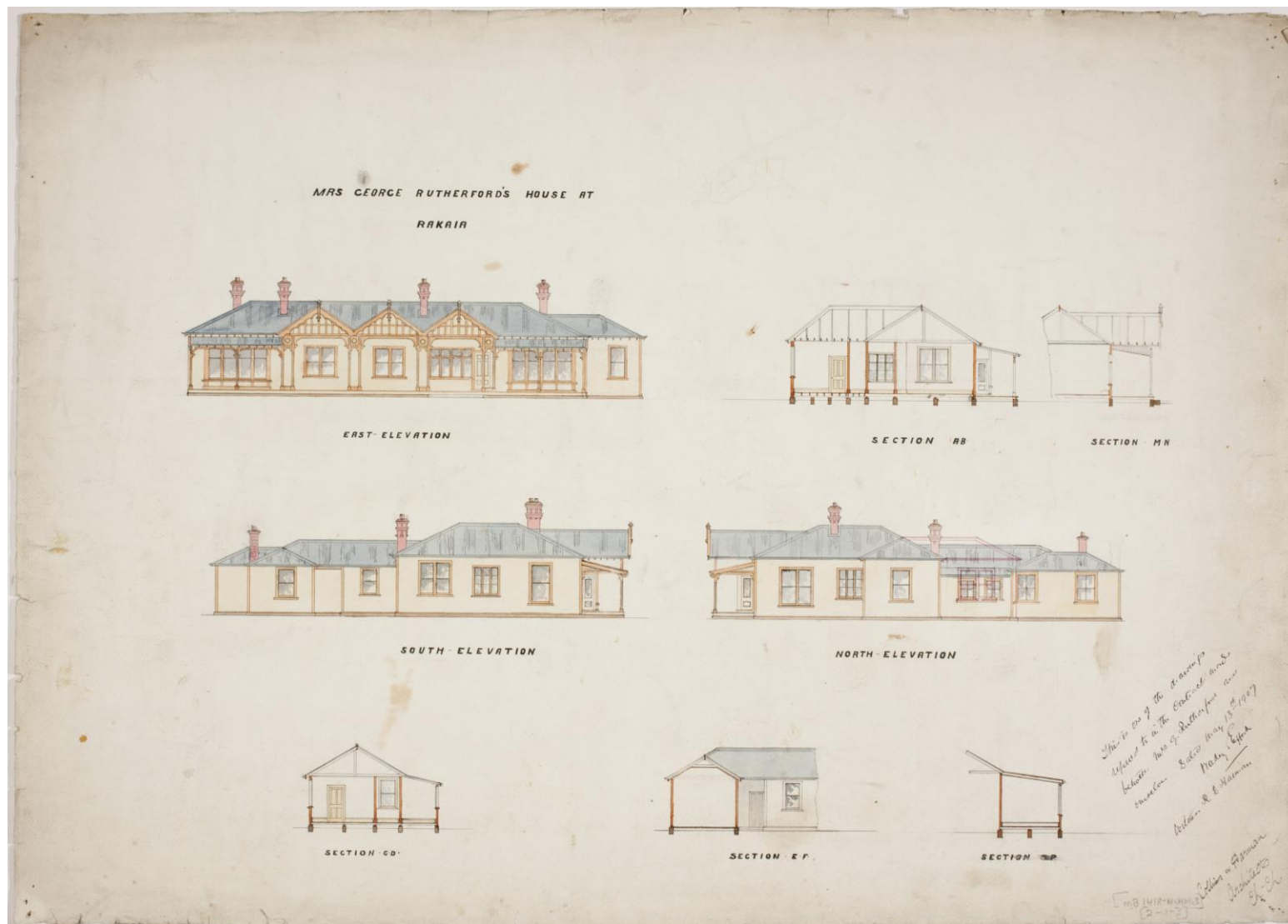


Fig. 184. Collins and Harman, Mrs George Rutherford's House at Rakaia, elevations and sections (1907).



Fig. 185. Collins and Harman, Brackendale, Leaches Road, Hororata (1907).

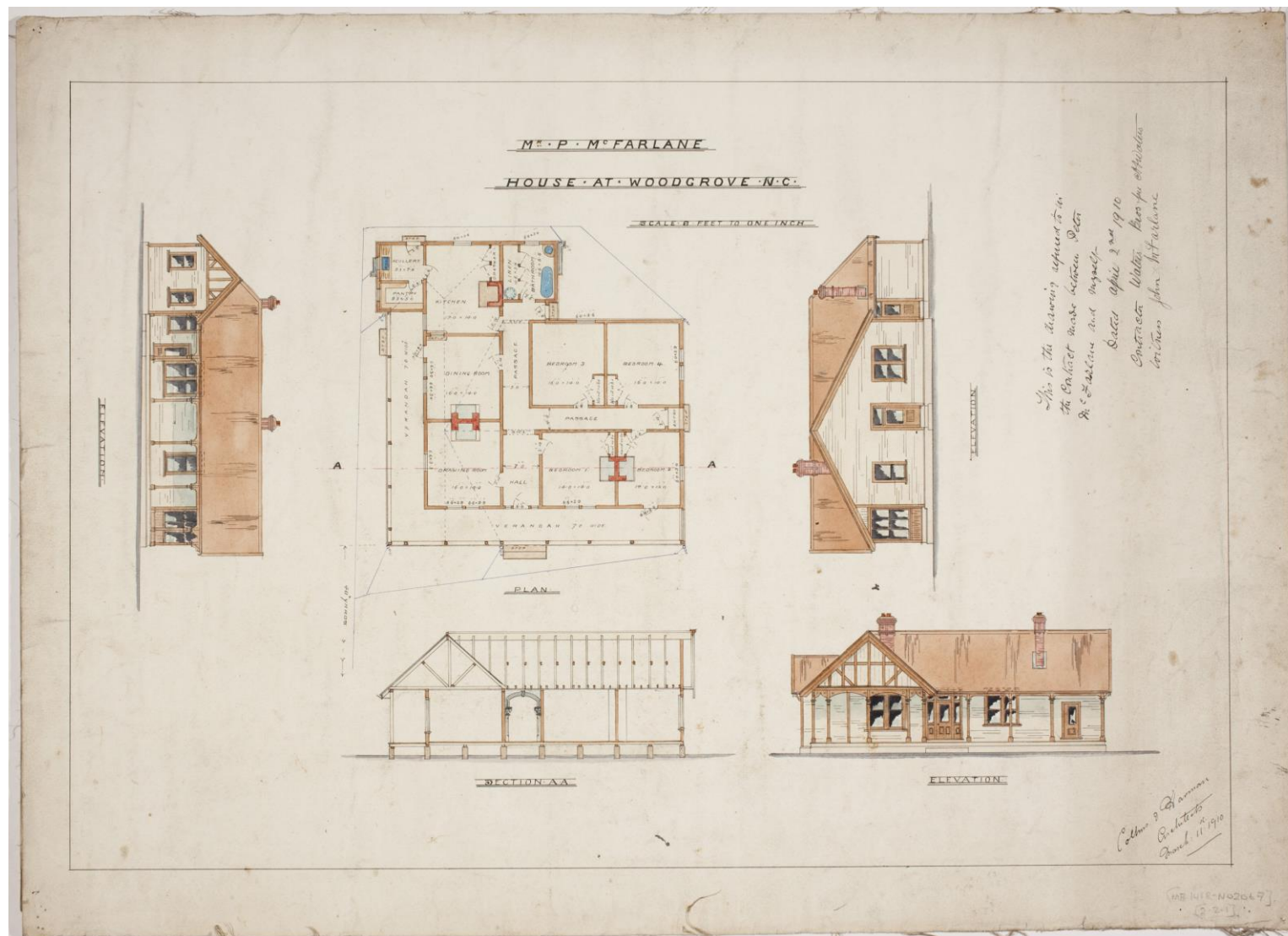


Fig. 186. Collins and Harman, Mr P. McFarlane, House at Woodgrove, N. C., plan, elevations and section (1910).

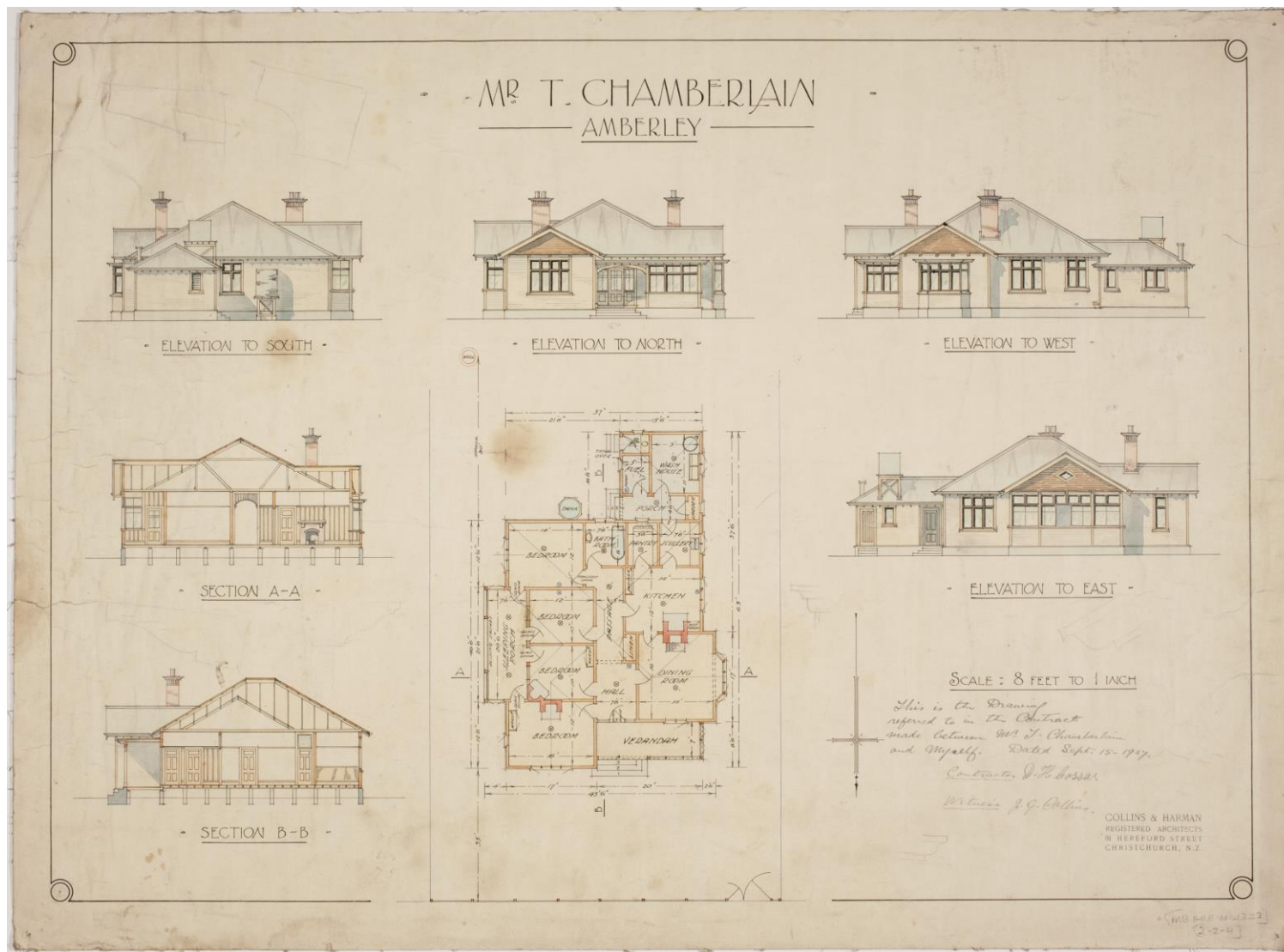


Fig. 188. Collins and Harman, Mr T. Chamberlain, Amberley, plan, elevations and sections (1927).

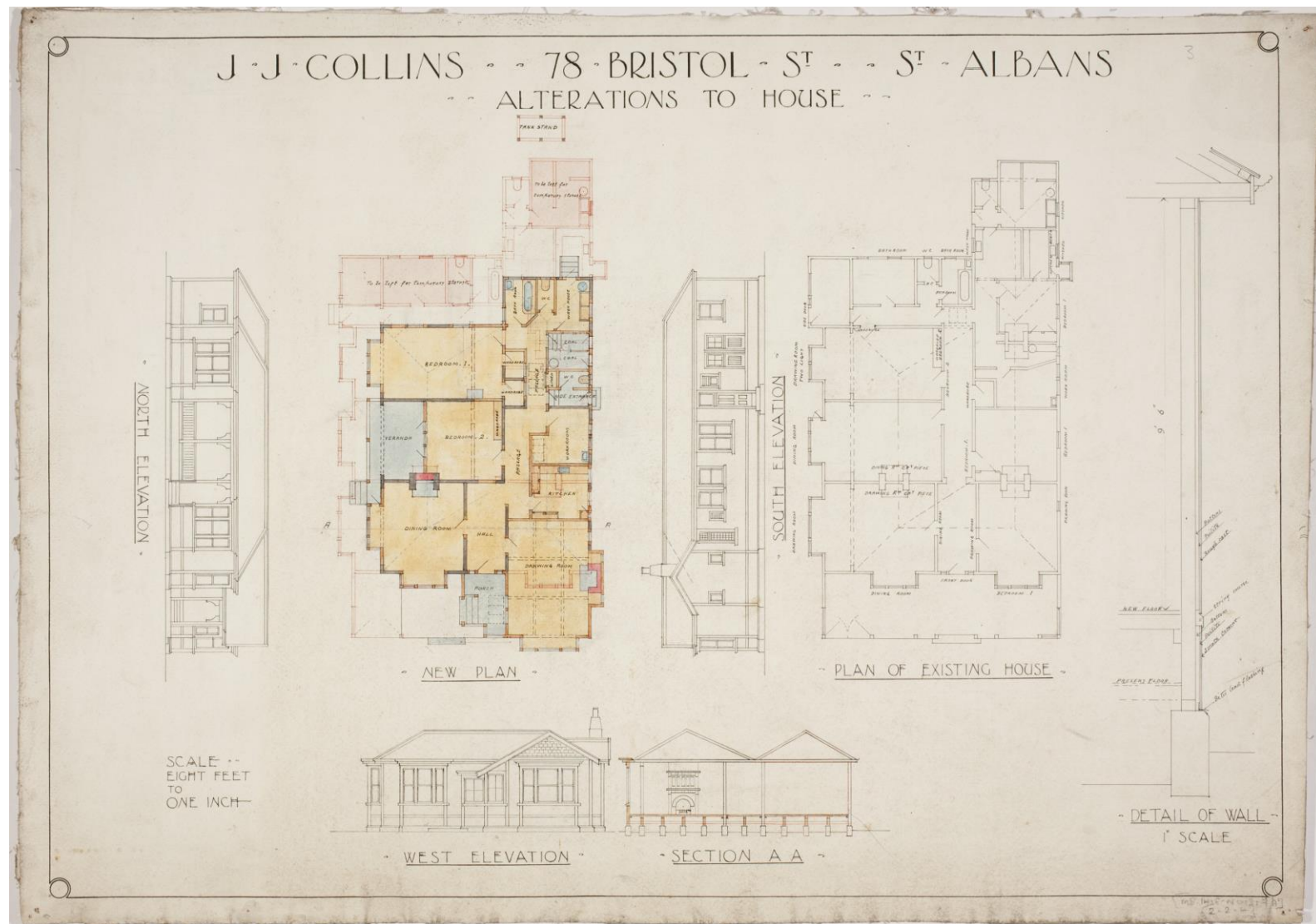


Fig. 189. Collins and Harman, J. J. Collins, 78 Bristol St., St. Albans, plans, elevations, section and details (undated).

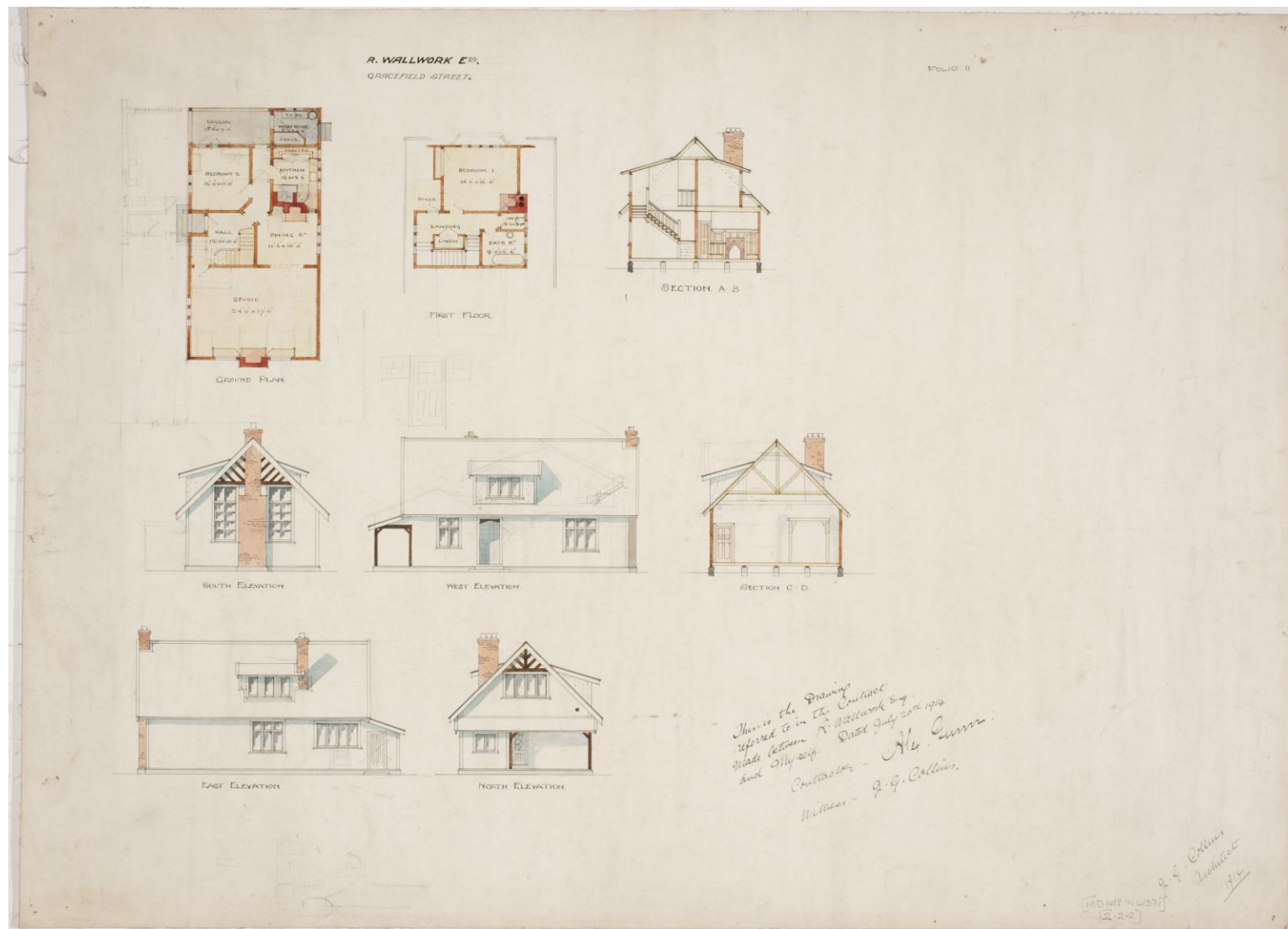


Fig. 190. Collins and Harman, R. Wallwork, Esq., Gracefield Street, plans, elevations and sections (1914).



Fig. 191. Collins and Harman, Wallwork house, 42 Gracefield Avenue (1914).



Fig. 192. Collins and Harman, Burnett house, 24 New Brighton Road (1925).

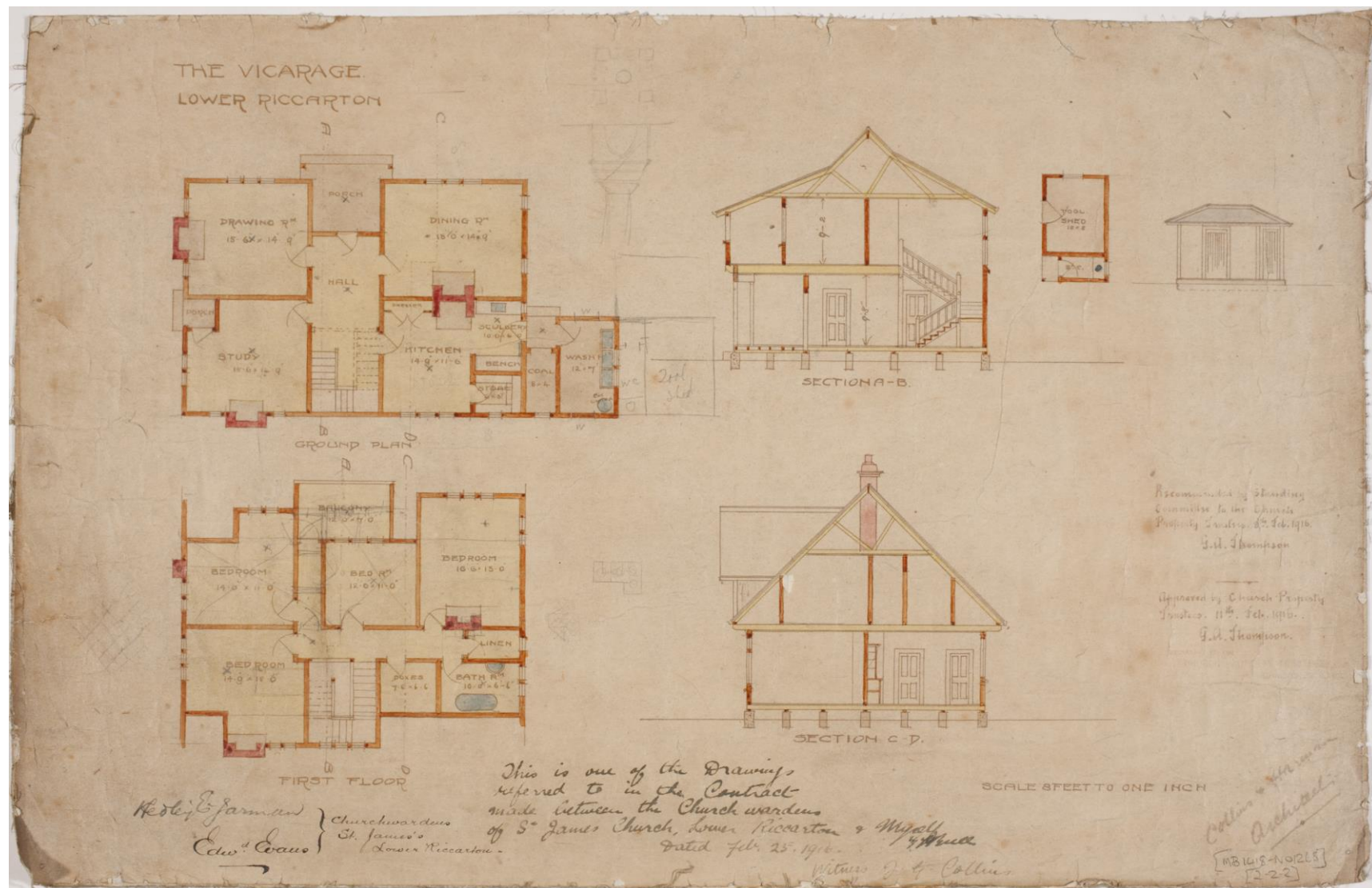


Fig. 193. Collins and Harman, The Vicarage, Lower Riccarton, plans and sections (1916).

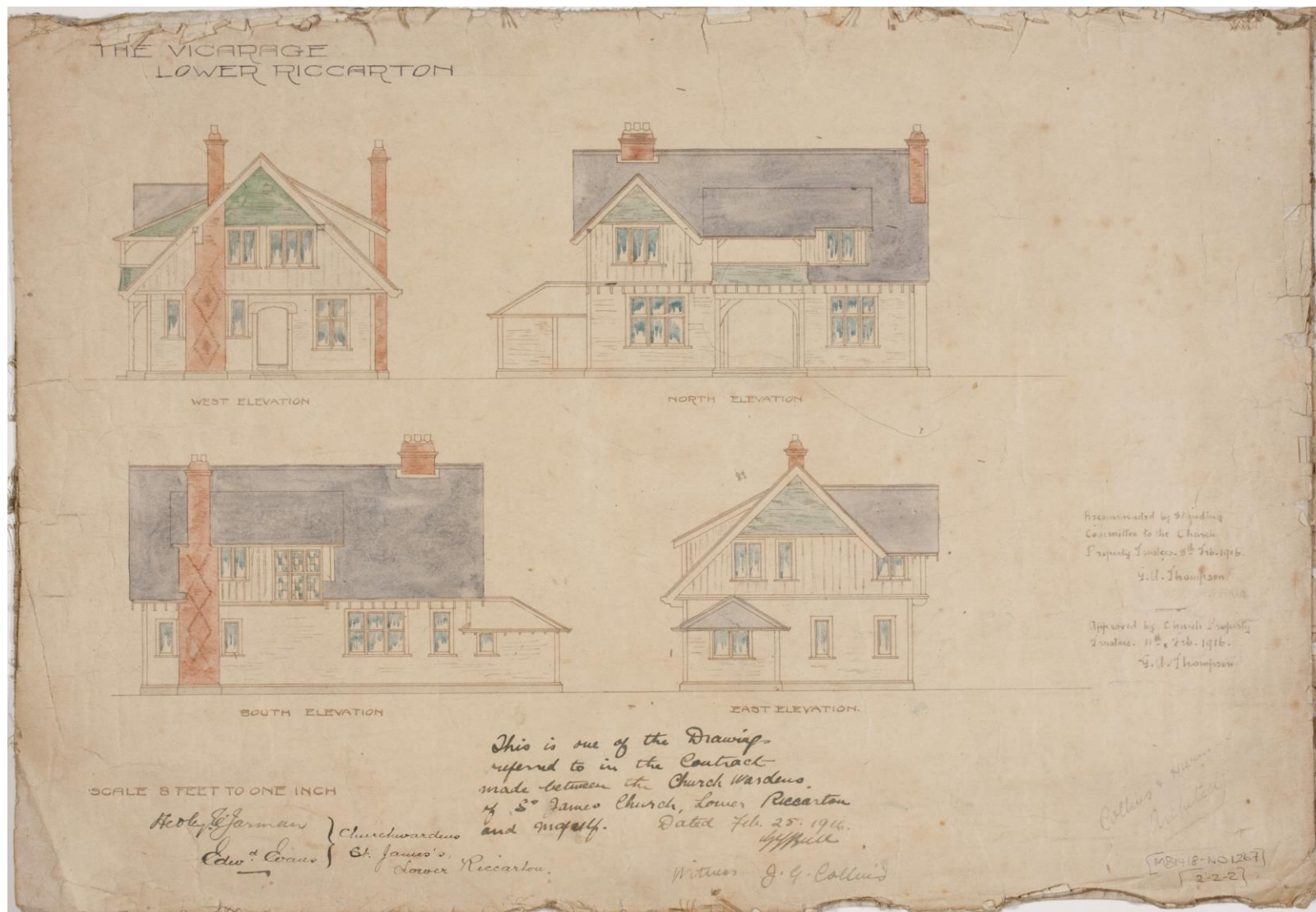


Fig. 194. Collins and Harman, The Vicarage, Lower Riccarton, elevations (1916).

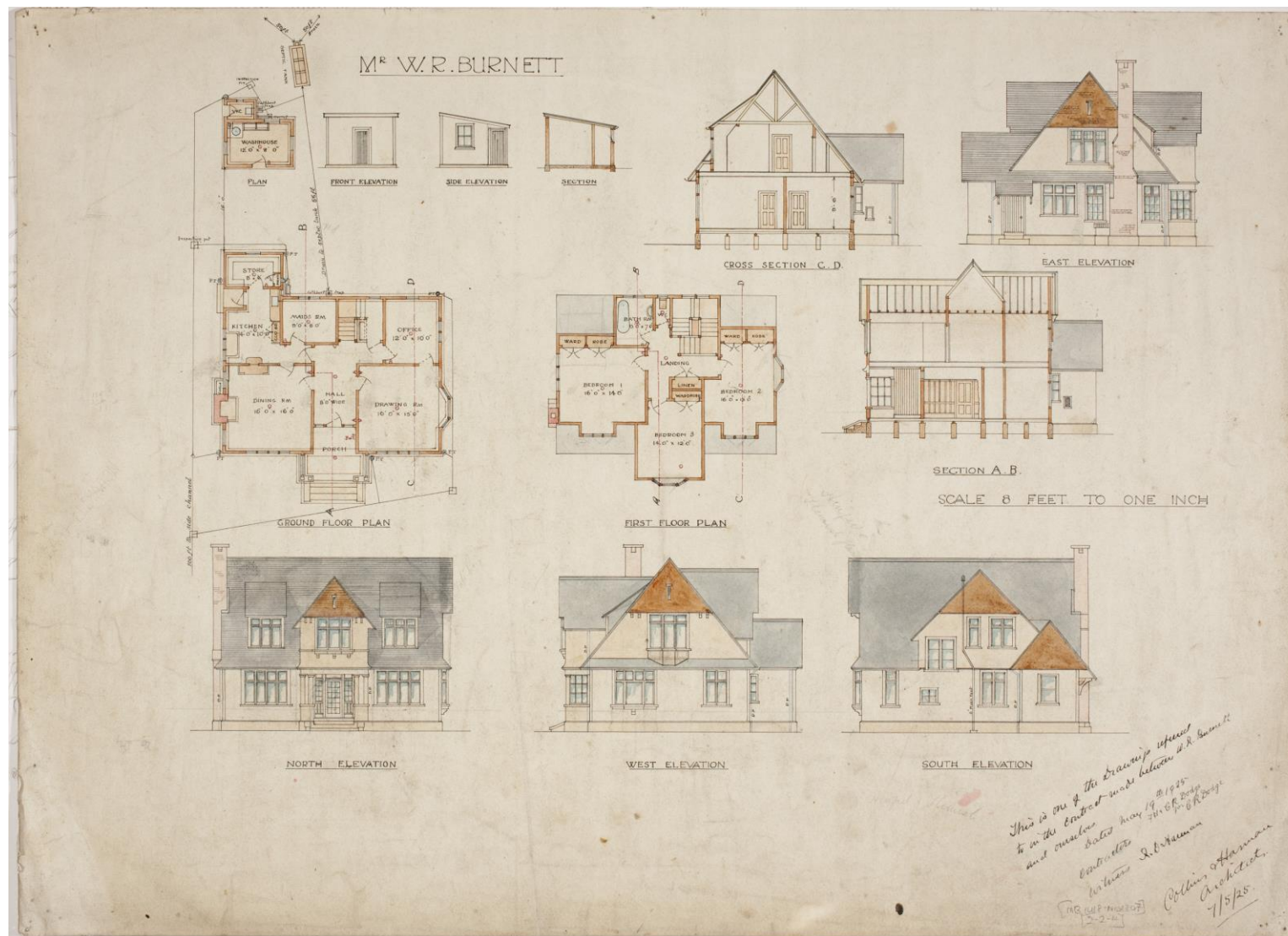


Fig. 195. Collins and Harman, Mr W. R. Burnett, plans, elevations and sections (1925).

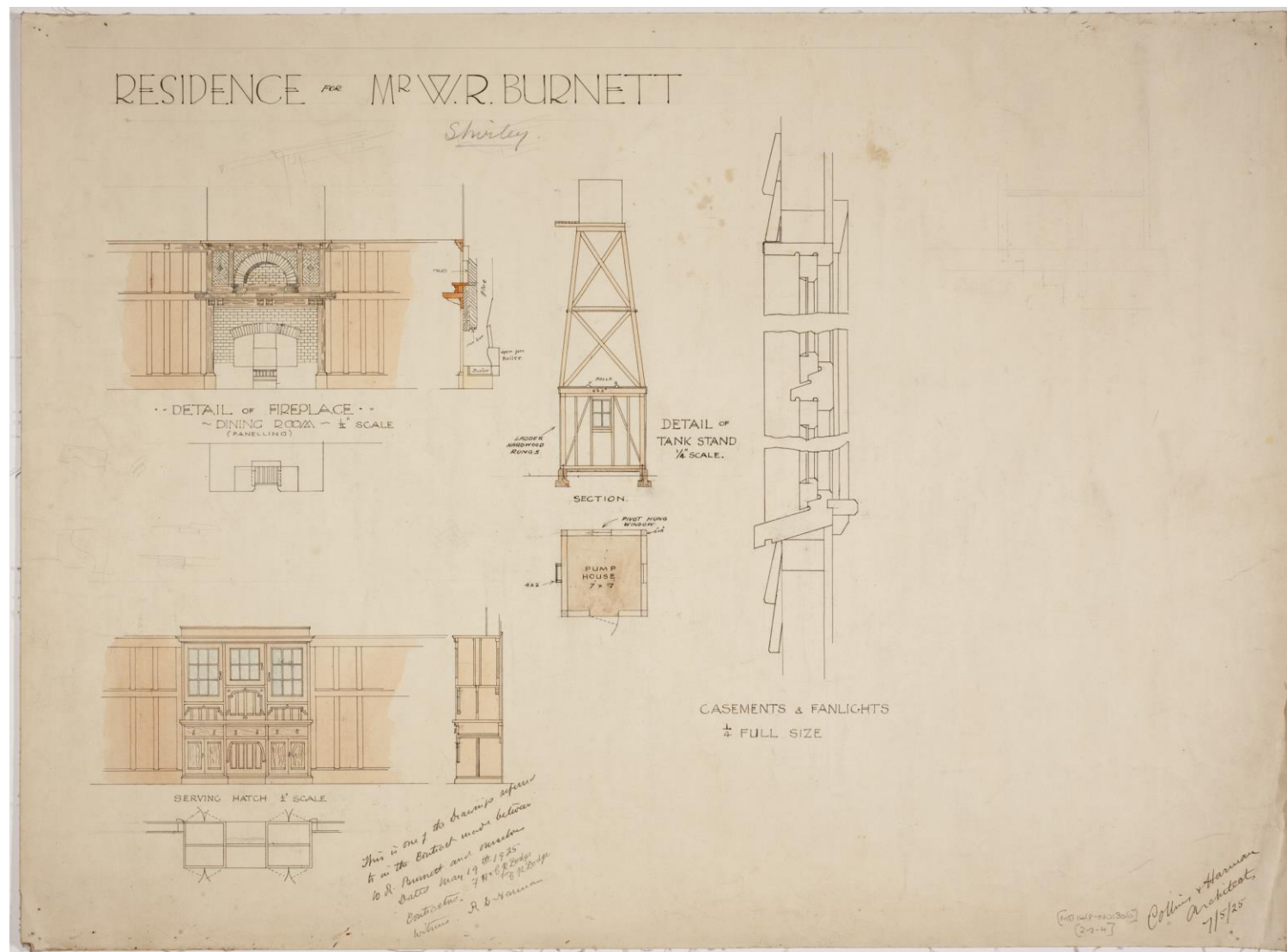


Fig. 194. Collins and Harman, Residence for Mr W. R. Burnett, details (1925).

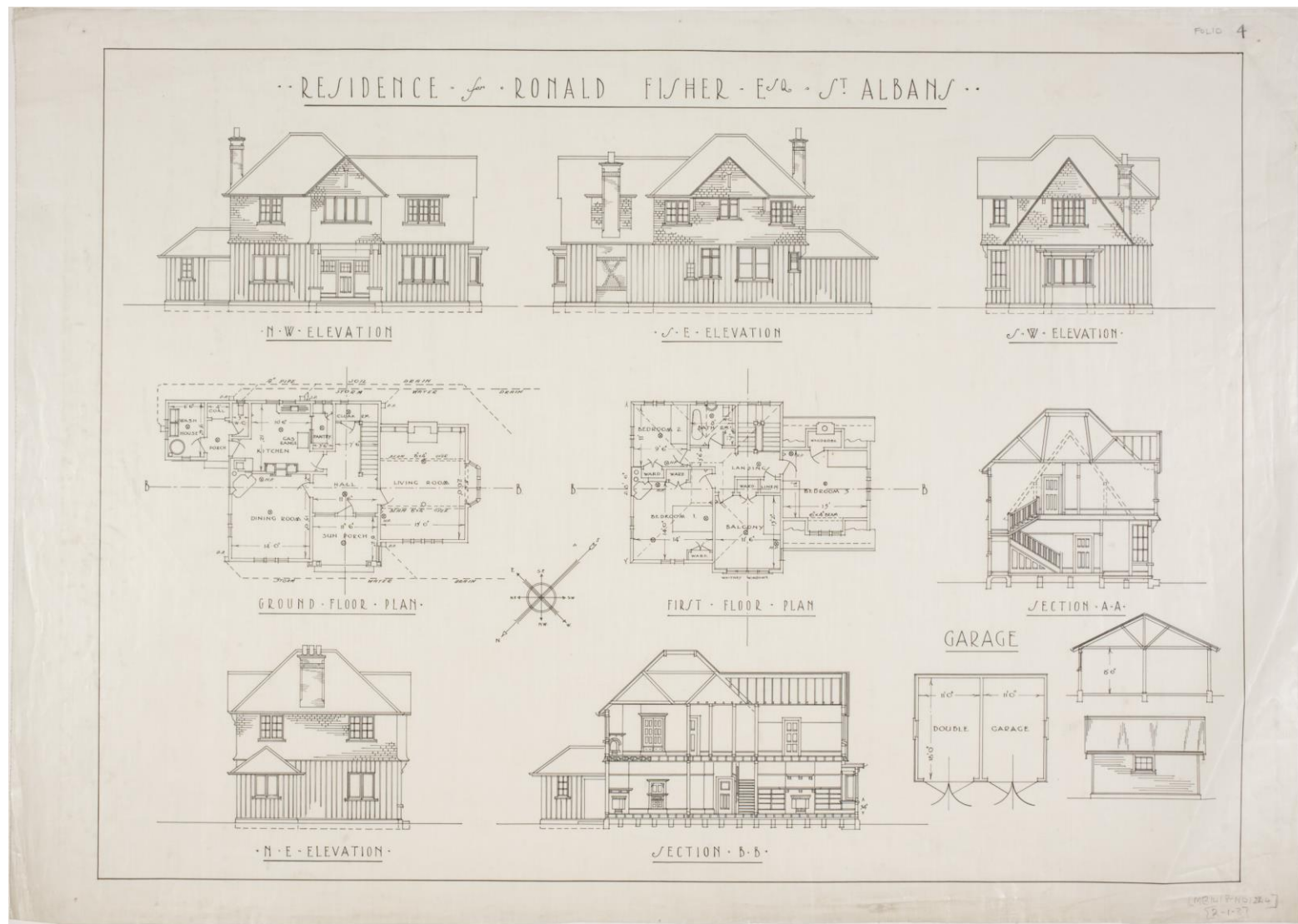


Fig. 195. Collins and Harman, Residence for Ronald Fisher, Esq., St. Albans, plans, elevations and sections (undated).

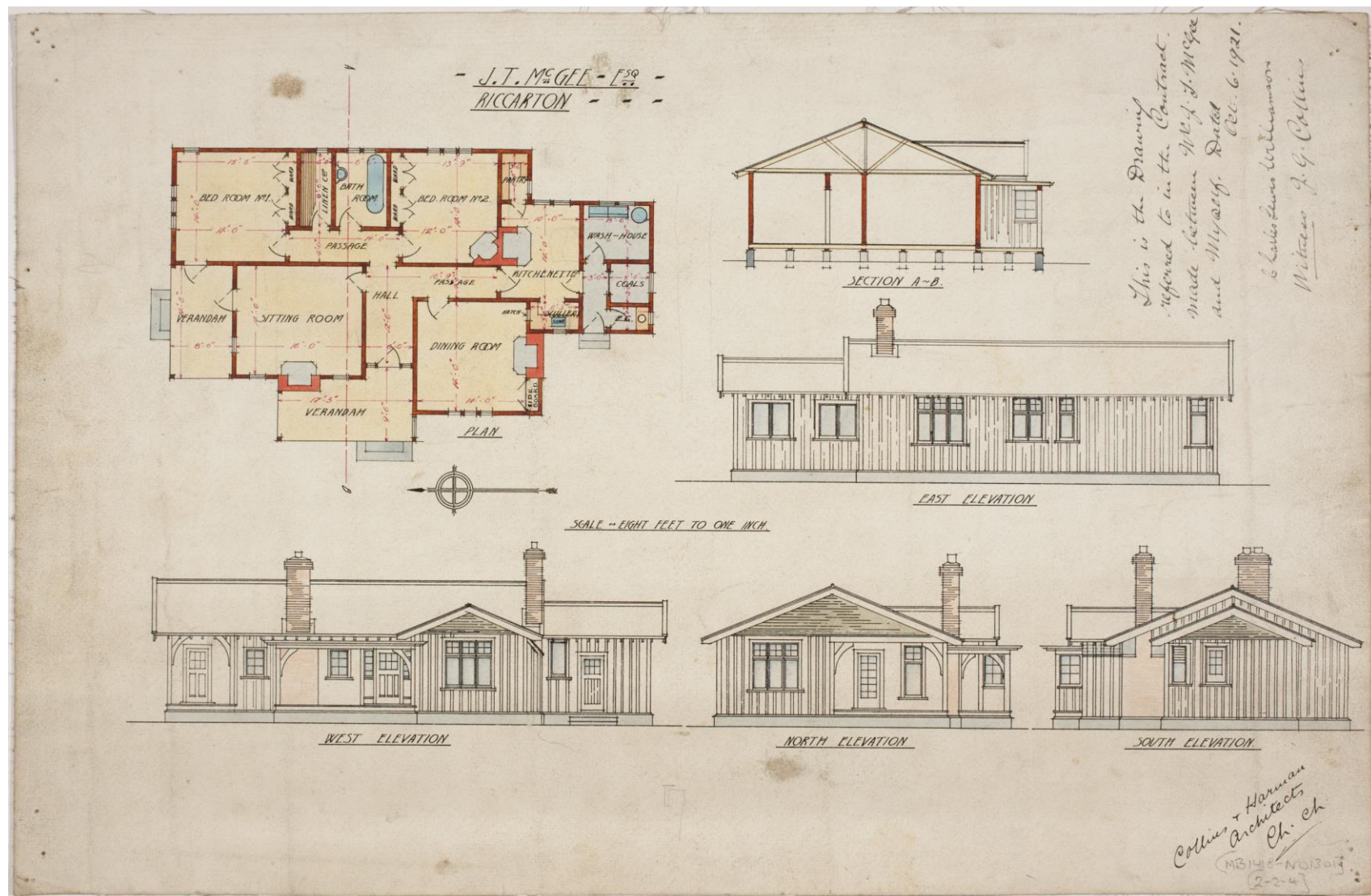


Fig. 196. Collins and Harman, J. T. McGee, Esq., Riccarton, plan, elevations and section (1921).



Fig. 197. Collins and Harman, McGee house, 18 Kauri Street, Riccarton (1921).



Fig. 198. Collins and Harman, McGee house, 18 Kauri Street, Riccarton (1921).

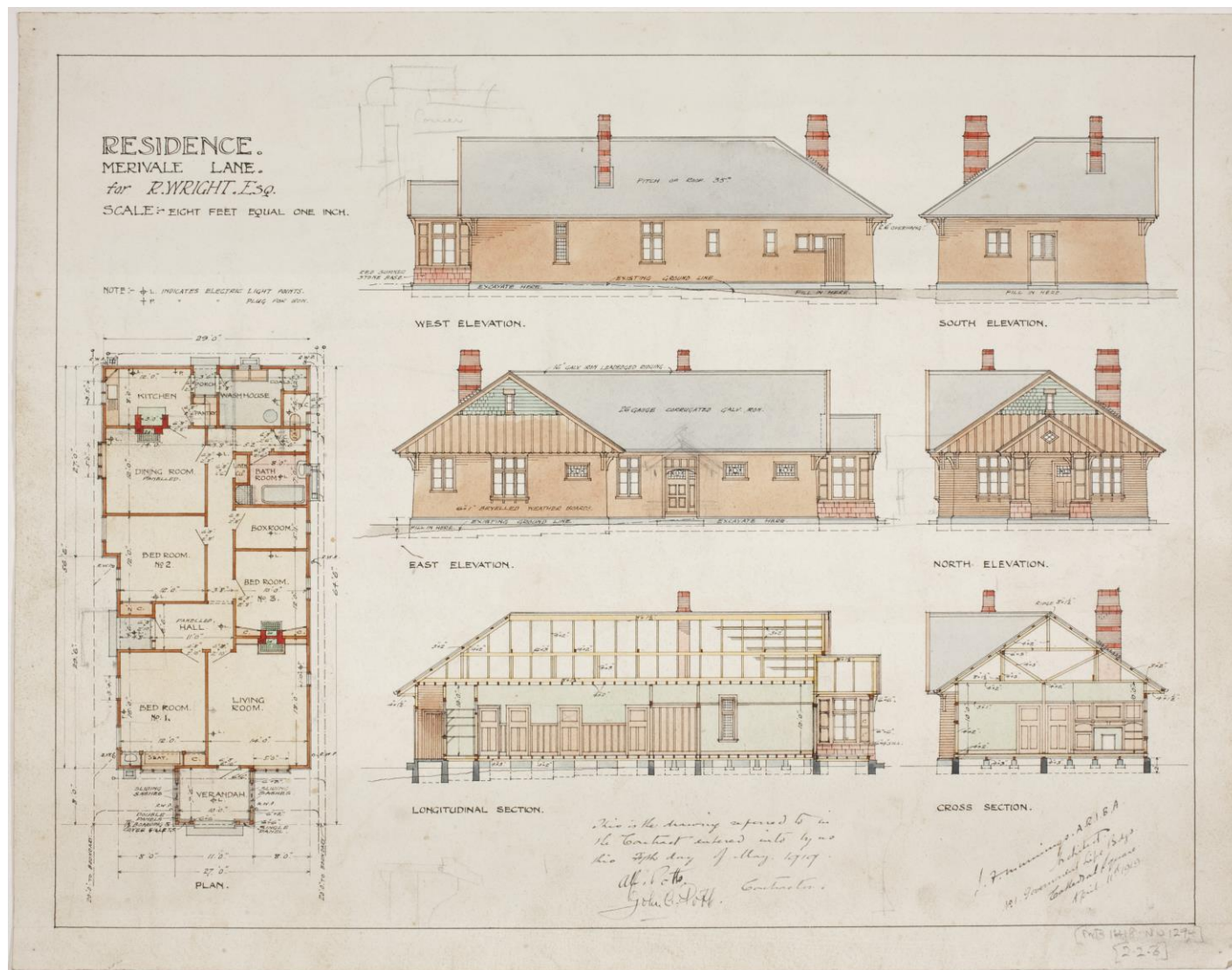


Fig. 199. J. F. Munnings (Collins and Harman), Residence, Merivale Lane for R. Wright, Esq., plan, elevations and section (1919).

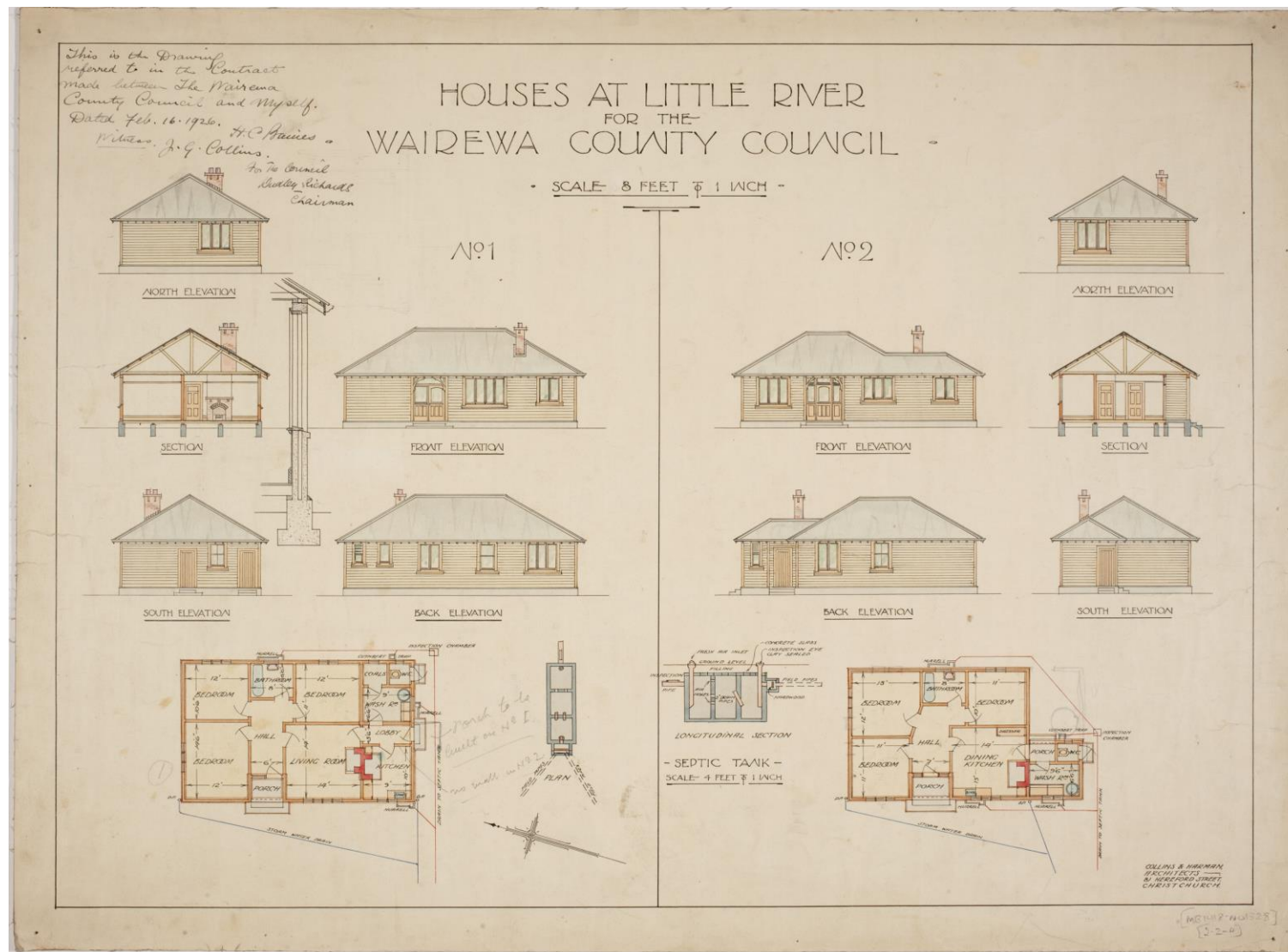


Fig. 200. Collins and Harman, Houses at Little River for the Wairewa County Council, plans, elevations, sections and details (1926).

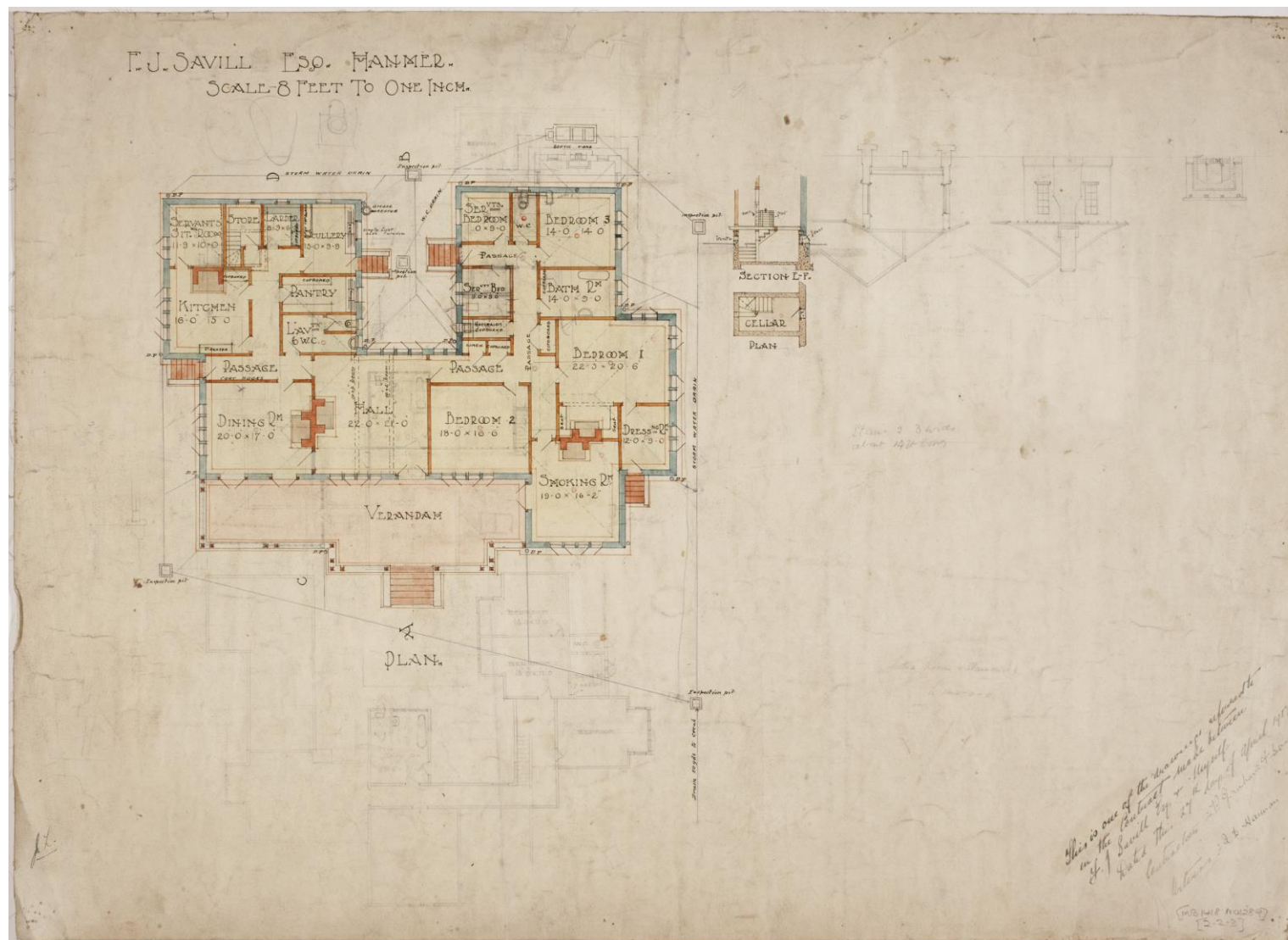


Fig. 201. Collins and Harman, F. J. Savill, Esq., Hanmer, plans (1917).

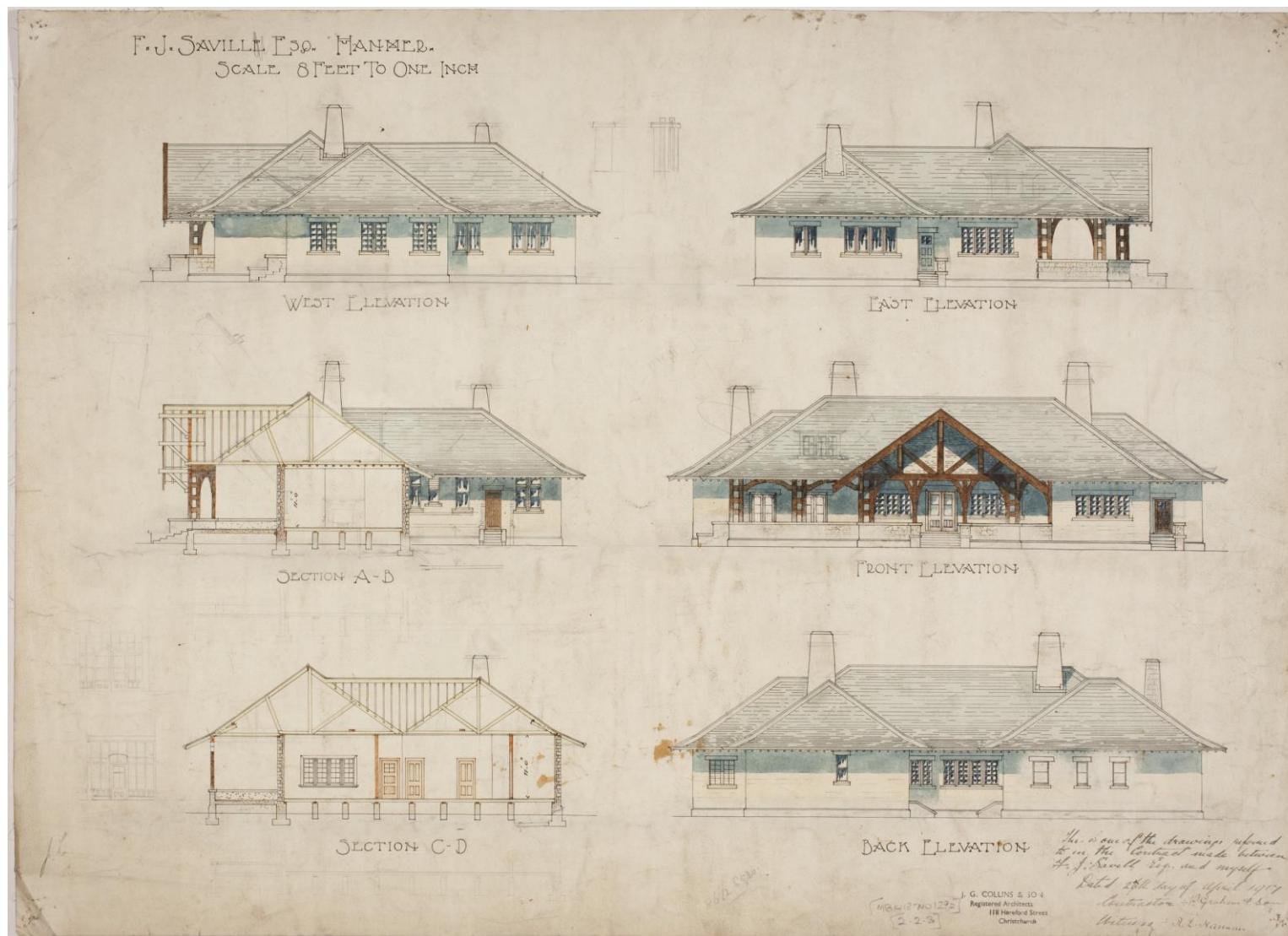


Fig. 202. Collins and Harman, F. J. Saville [sic], Esq., Hanmer, elevations and sections (1917).



Fig. 203. Collins and Harman, St. Helen's Station, Chatterton Road, Hanmer (1917).



Fig. 204. Collins and Harman, St. Helen's Station, verandah, Chatterton Road, Hanmer (1917).

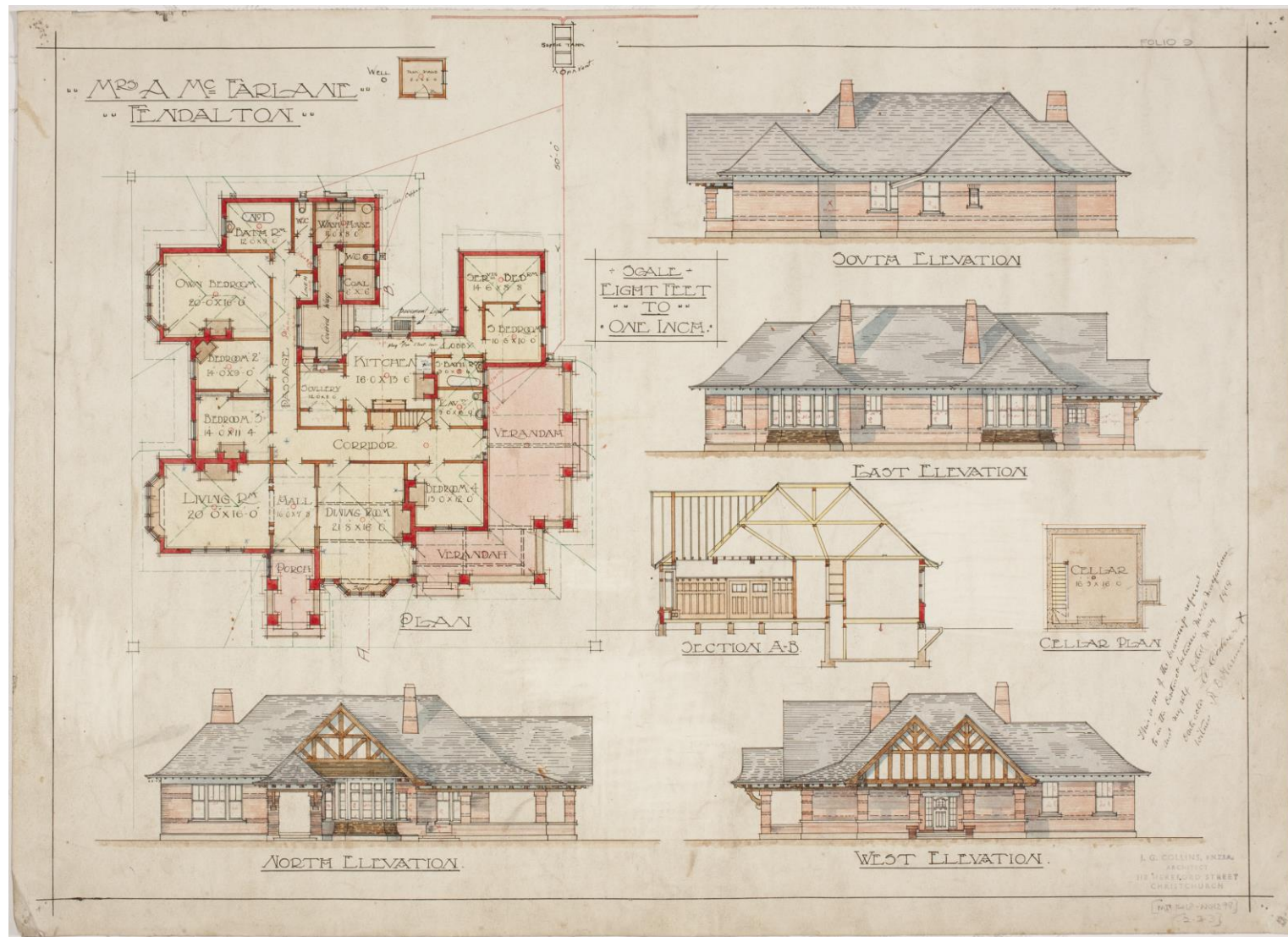


Fig. 205. Collins and Harman, Mrs. A. McFarlane, Fendalton, plans, elevations and section (1919).

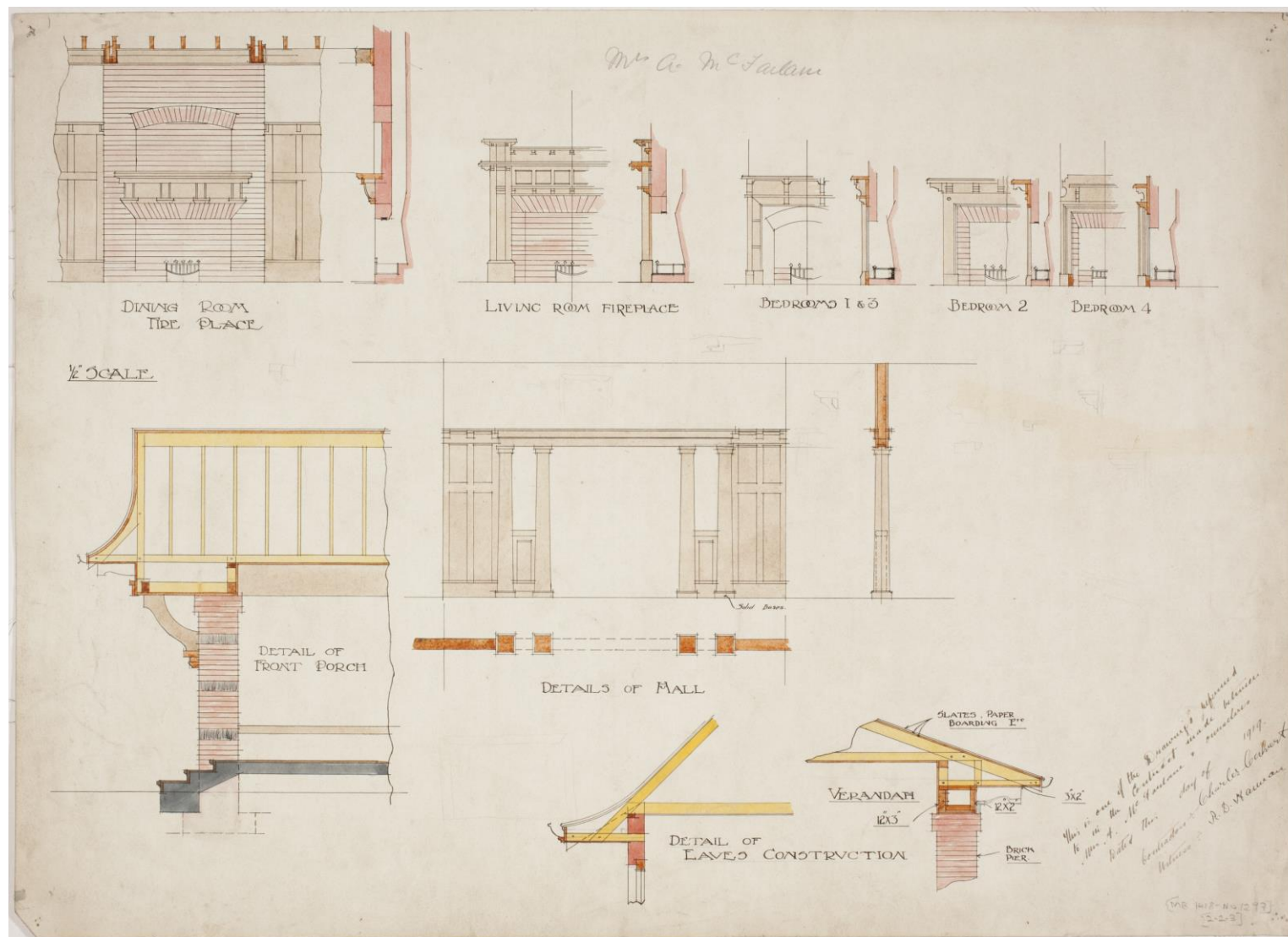


Fig. 206. Collins and Harman, Mrs A. McFarlane, details (1919).

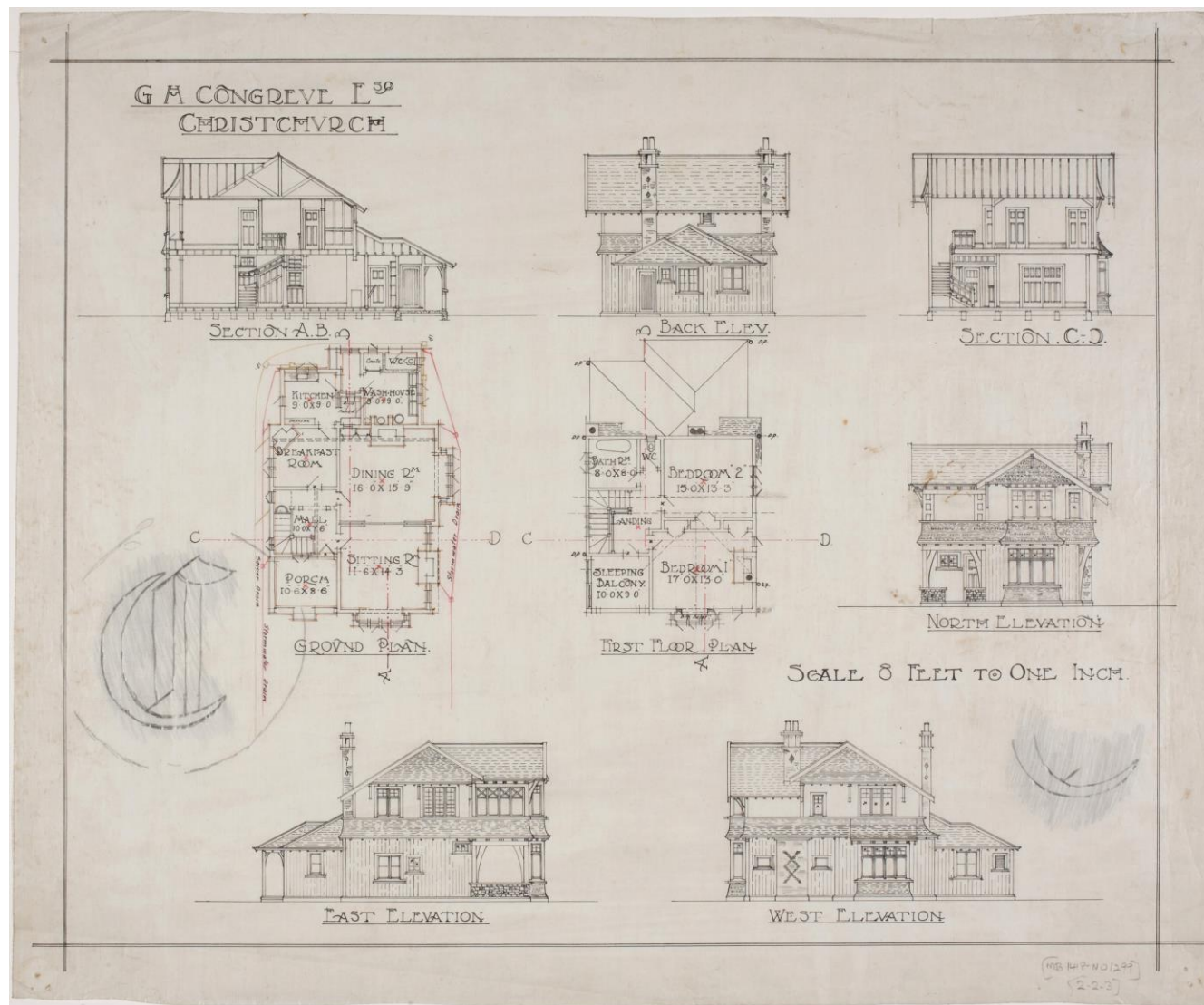


Fig. 207. Collins and Harman, G. H. Congreve, plans, elevations and sections (1919).

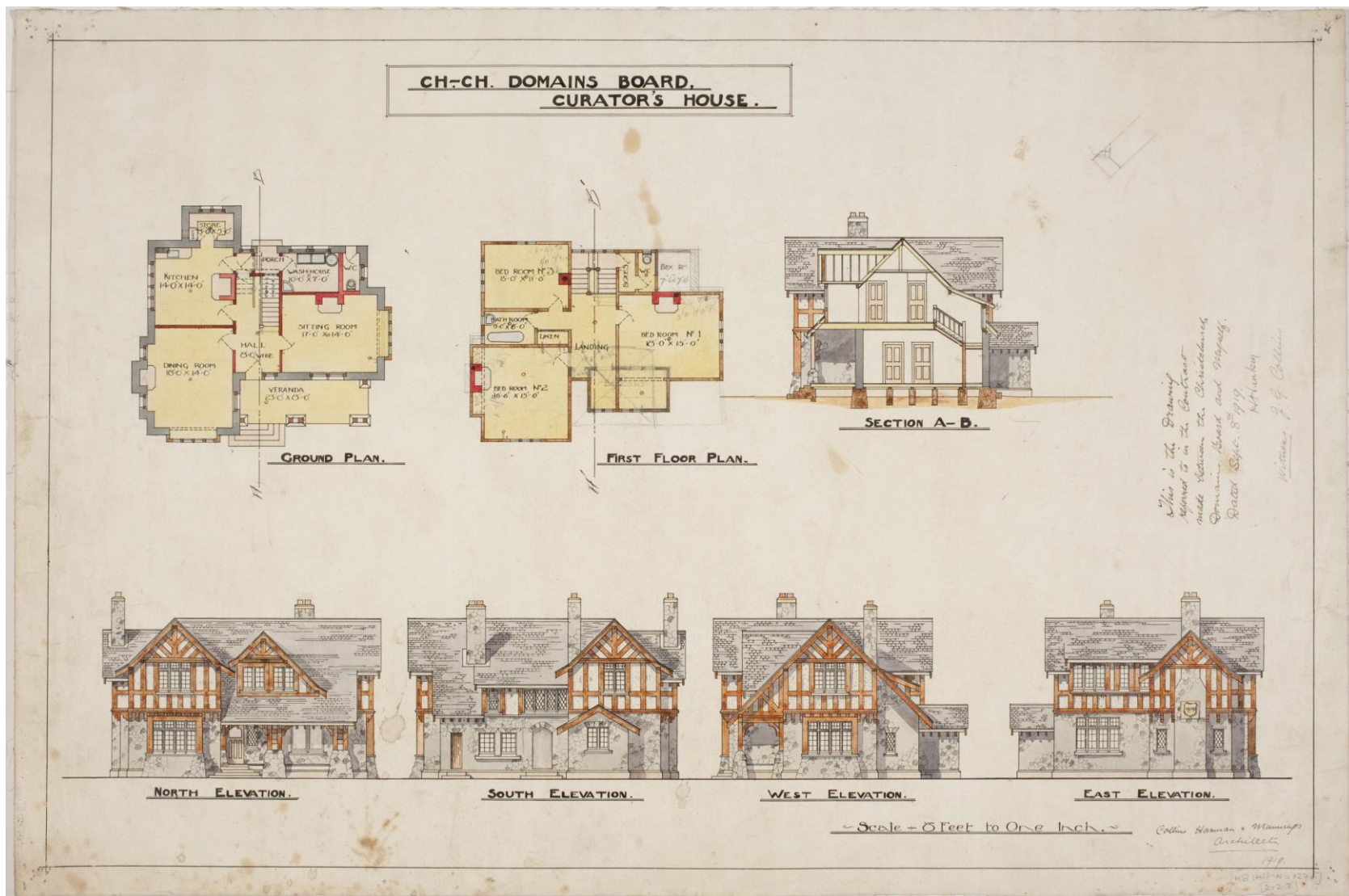


Fig. 208. Collins and Harman, Ch.-Ch. Domains Board, Curator's House, plans, elevations and section (1919-1921).



Figs. 209-210. Collins and Harman, Curator's House, 7 Rolleston Avenue (1919-1921).

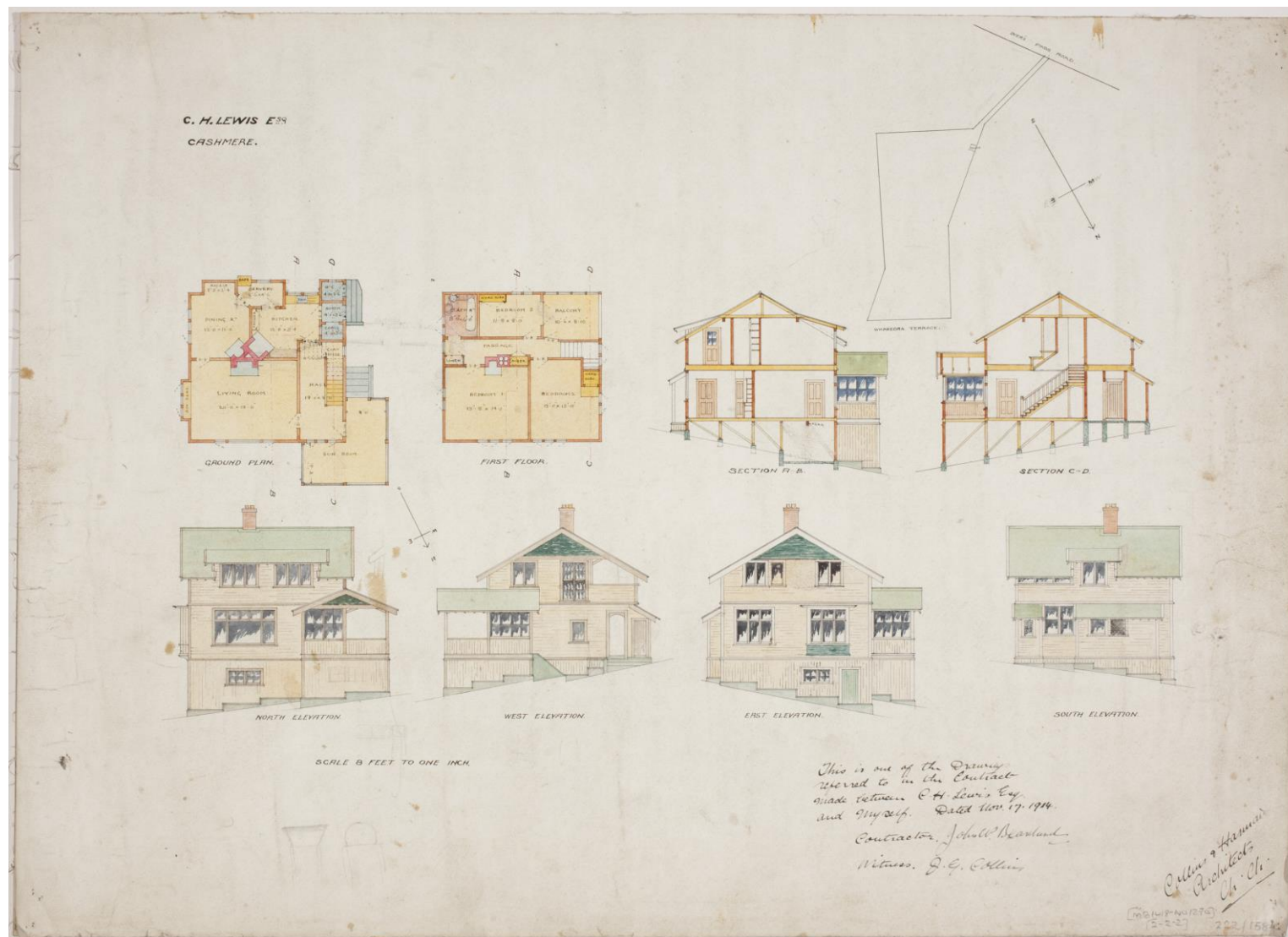


Fig. 211. Collins and Harman, C. H. Lewis, Esq., Cashmere, plans, elevations and sections (1914).

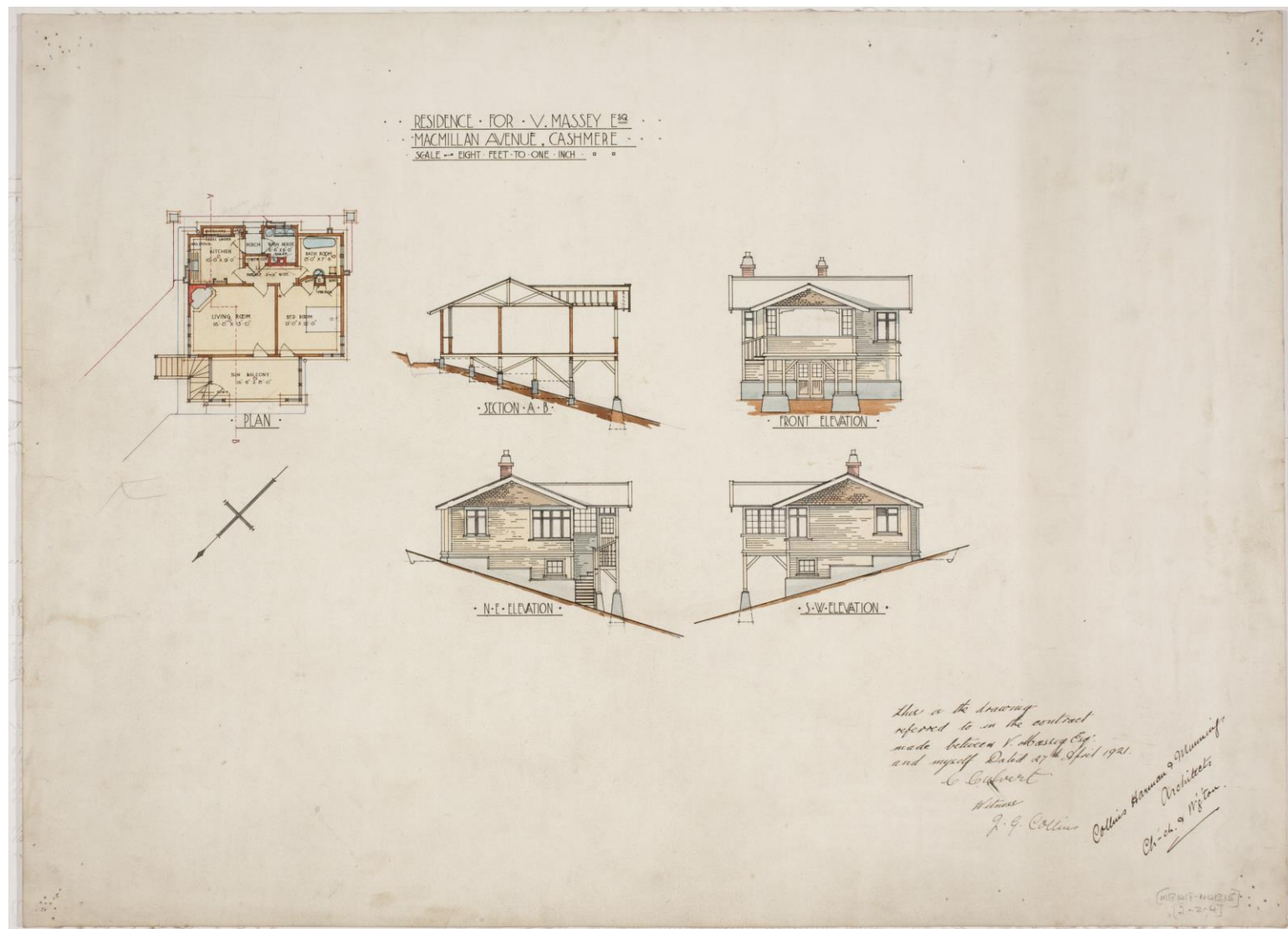


Fig. 212. Collins and Harman, Residence for V. Massey, Esq., Macmillan Avenue, Cashmere, plan, elevations and section (1921).

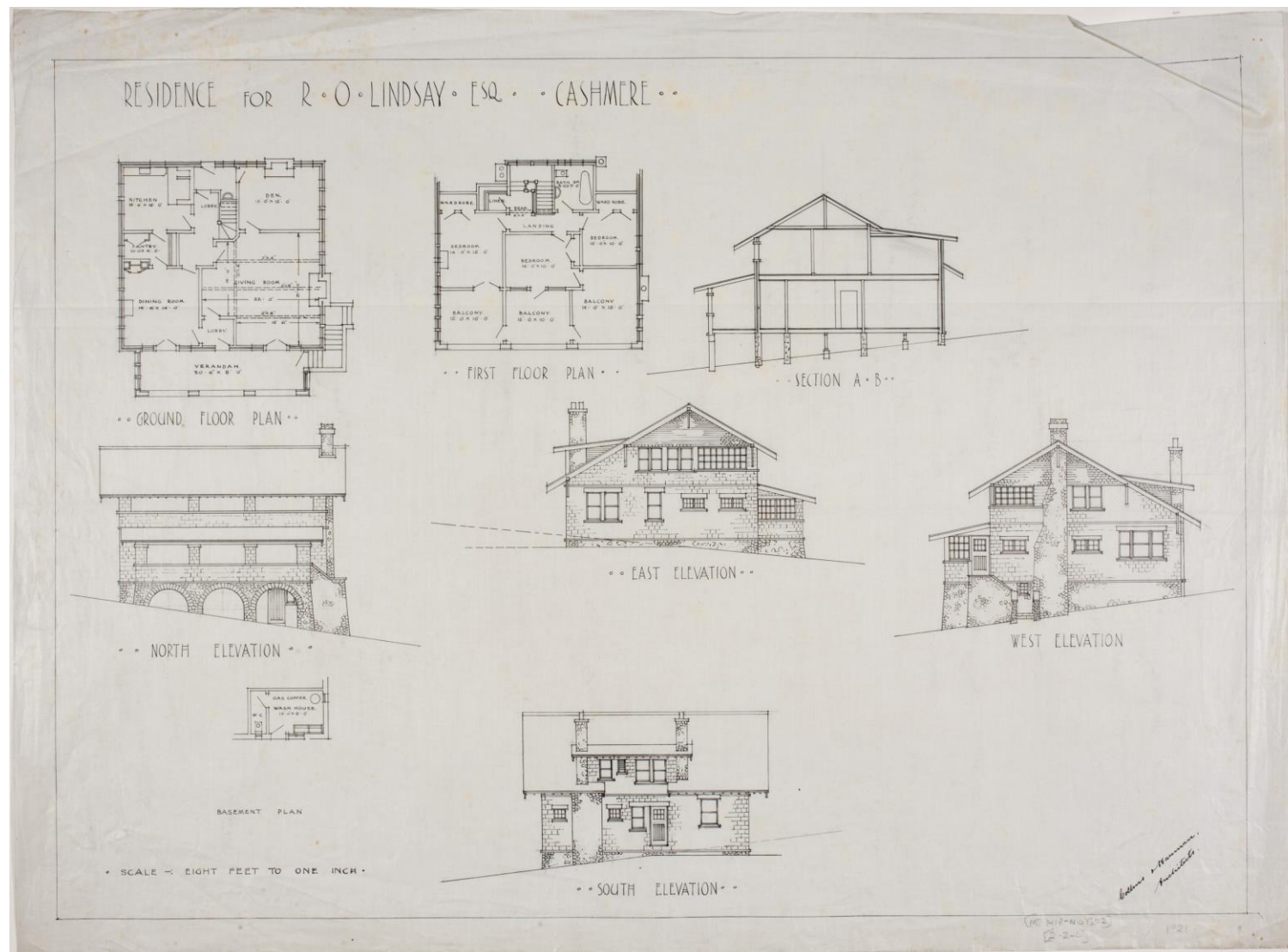


Fig. 213. Collins and Harman, Residence for R. O. Lindsay, Esq., Cashmere, plans, elevations and section (1921).

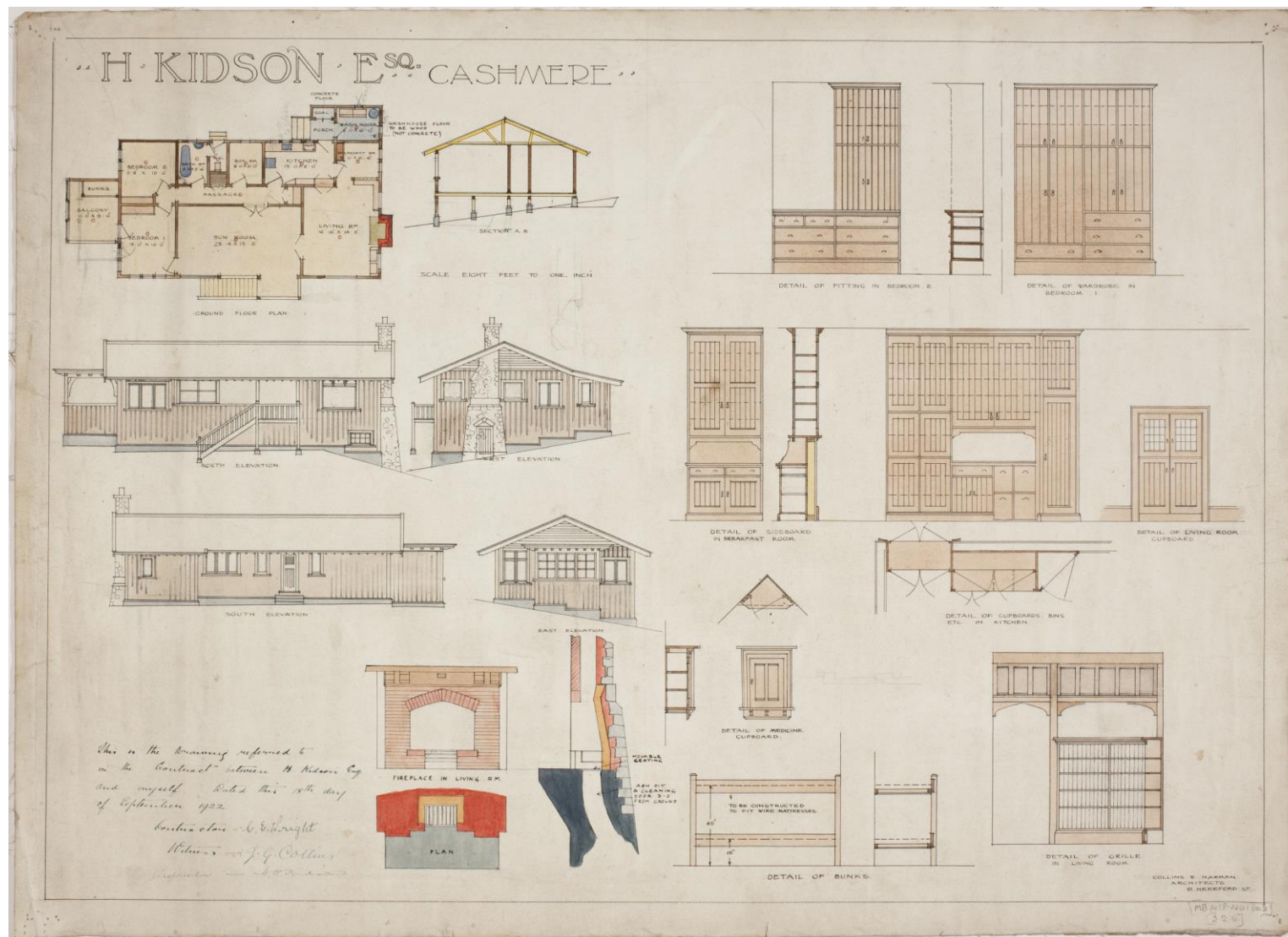


Fig. 214. Collins and Harman, H. Kidson, Esq., Cashmere, plans, elevations, section and details (1922).

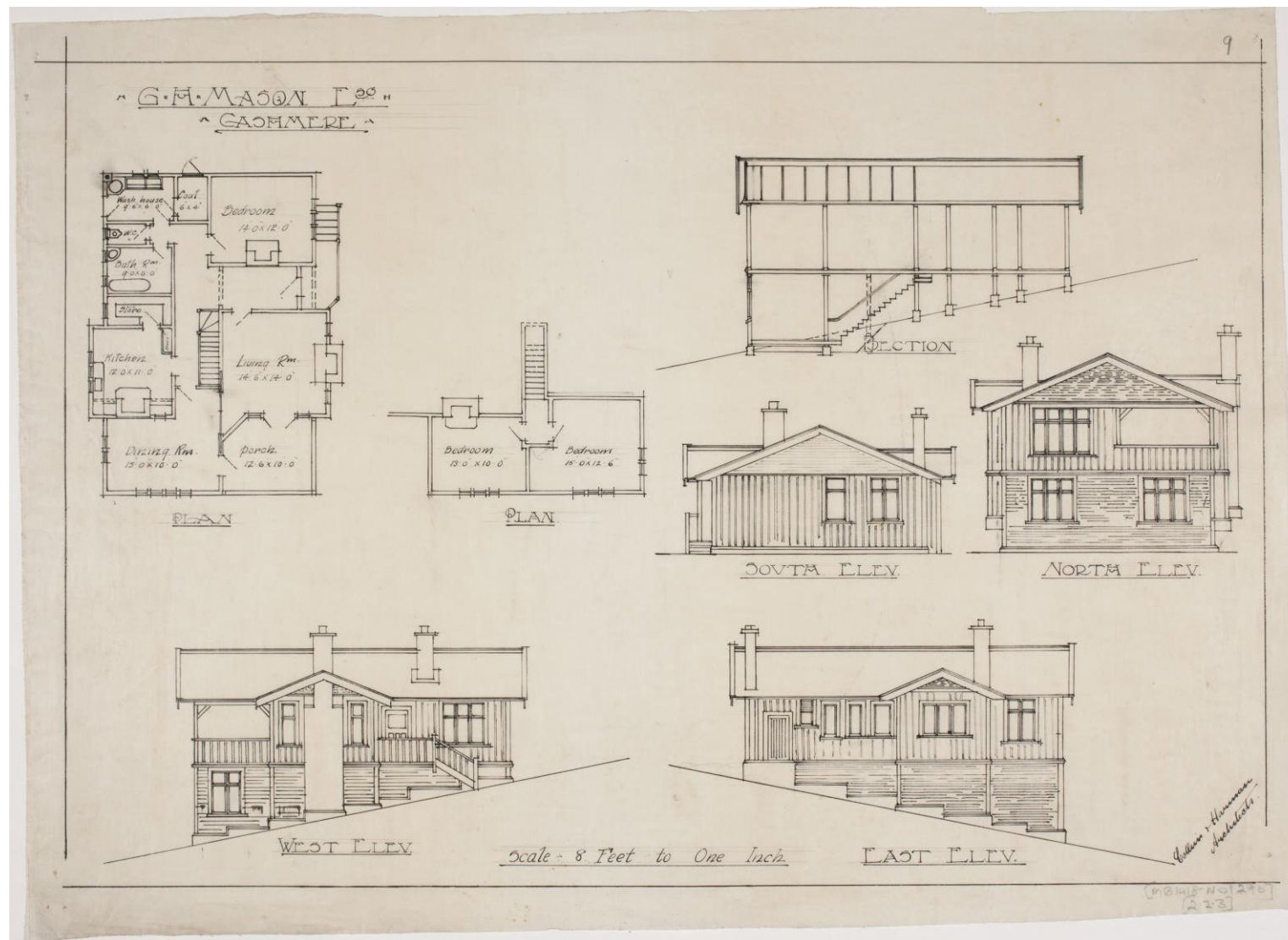


Fig. 215. Collins and Harman, G. H. Mason, Esq., Cashmere, plans, elevations and section (1919).

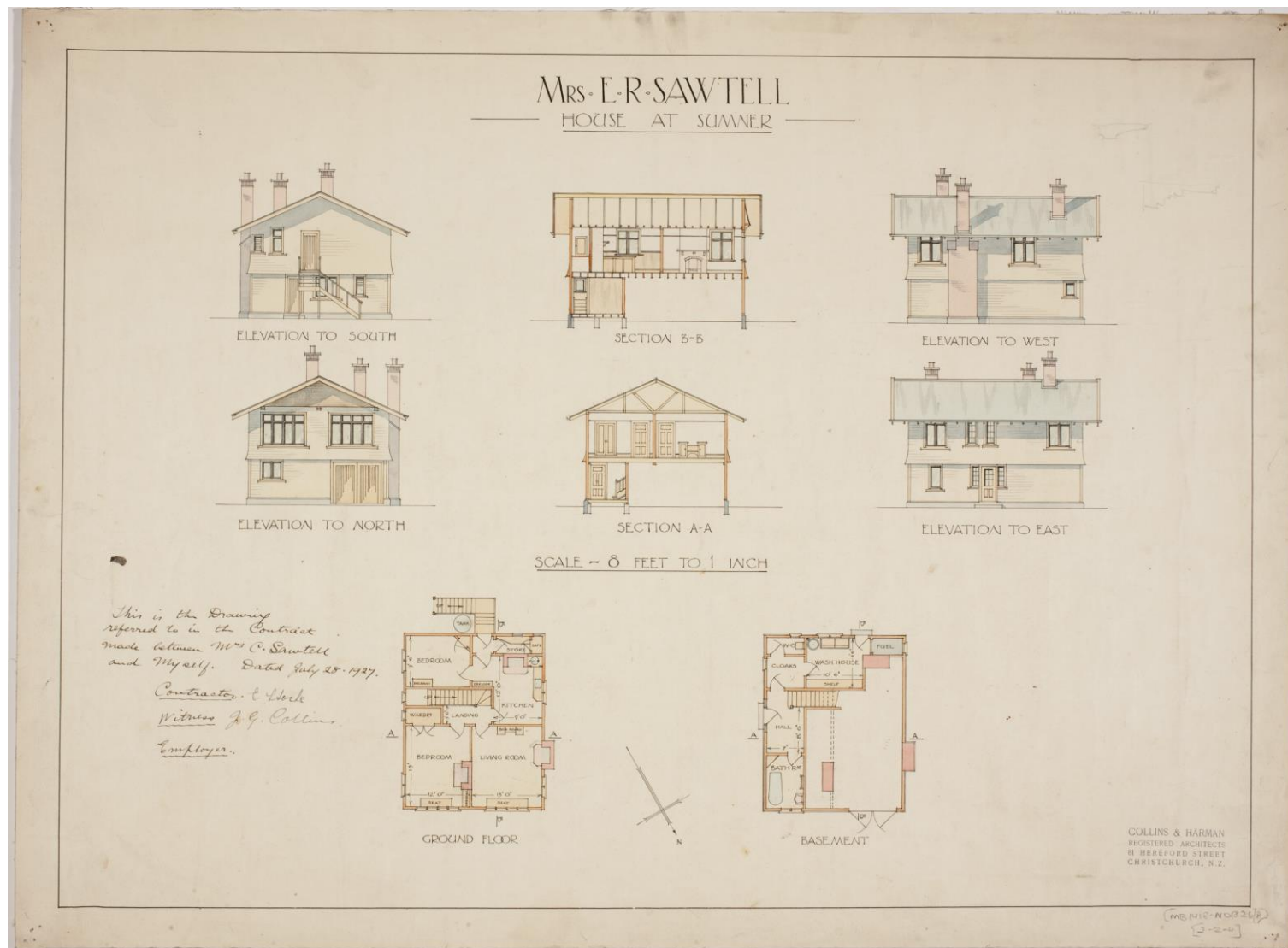


Fig. 216. Collins and Harman, Mrs E. R. Sawtell, House at Sumner, plans, elevations and sections (1927).

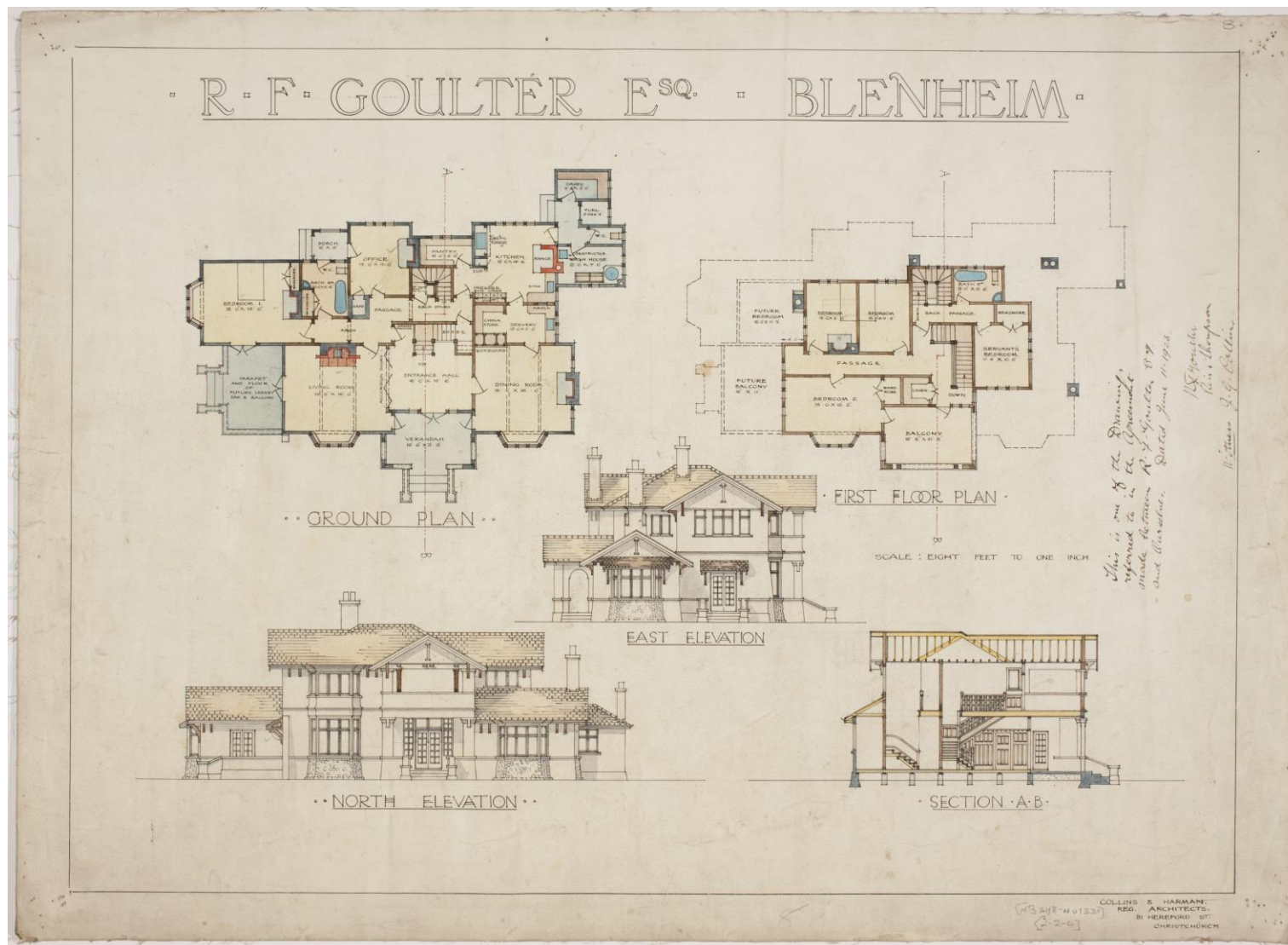


Fig. 217. Collins and Harman, R. F. Goulter, Esq., Blenheim, plans, elevations and section (1923).

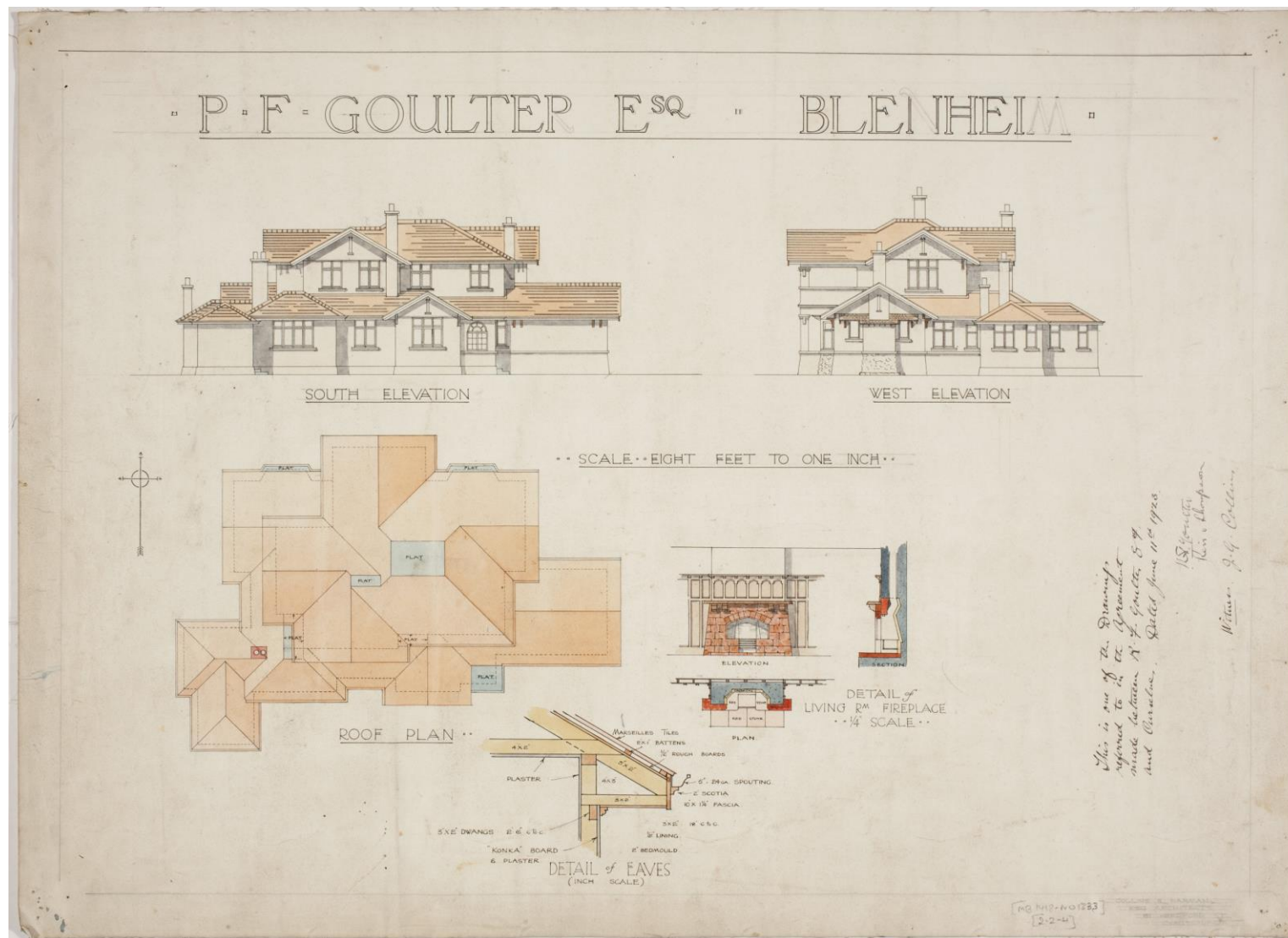


Fig. 218. Collins and Harman, R. F. Goulter, Esq., Blenheim, plan, elevations and details (1923).



Fig. 219. Collins and Harman, Timara, Dog Point Road, Blenheim (1923).



Fig. 220. Collins and Harman, Timara, Dog Point Road, Blenheim (1923).

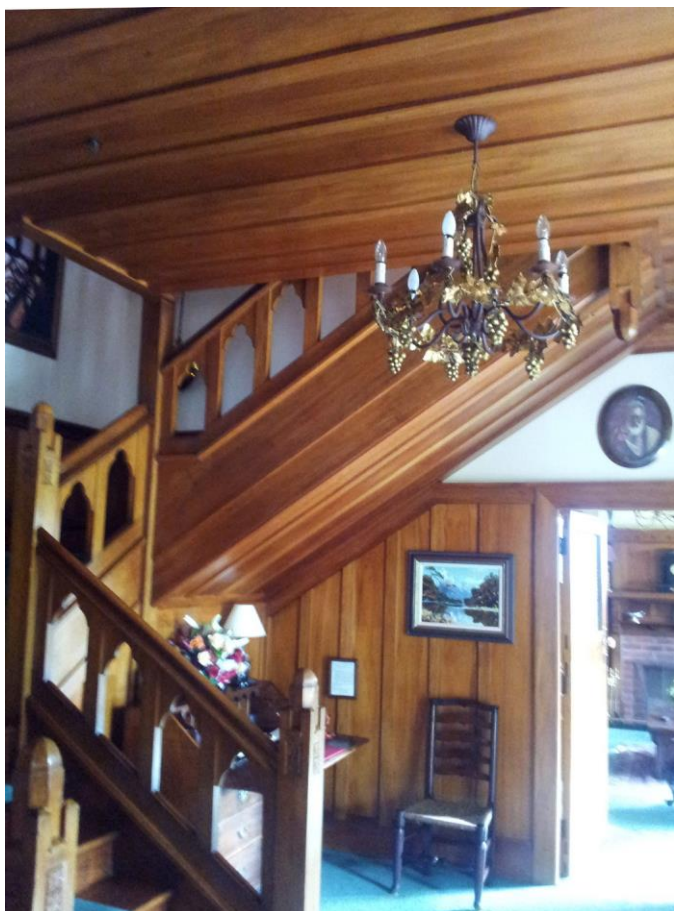


Fig. 221. Collins and Harman, Timara, entrance hall, Dog Point Road, Blenheim (1923).



Fig. 222. Collins and Harman, Timara, dining room, Dog Point Road, Blenheim (1923).

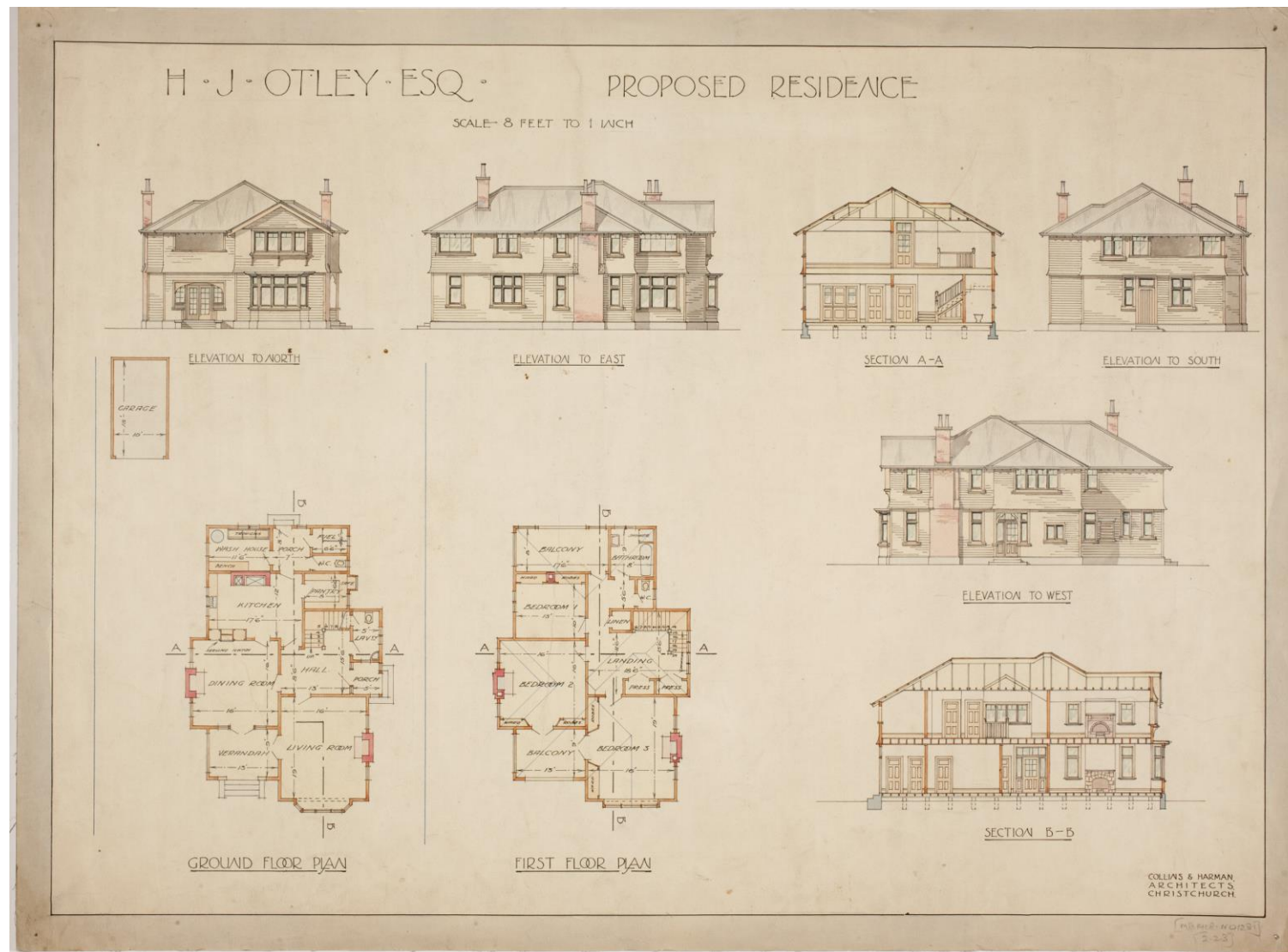


Fig. 223. Collins and Harman, H. J. Otley, Esq., Proposed Residence, plans, elevations and sections (1923).

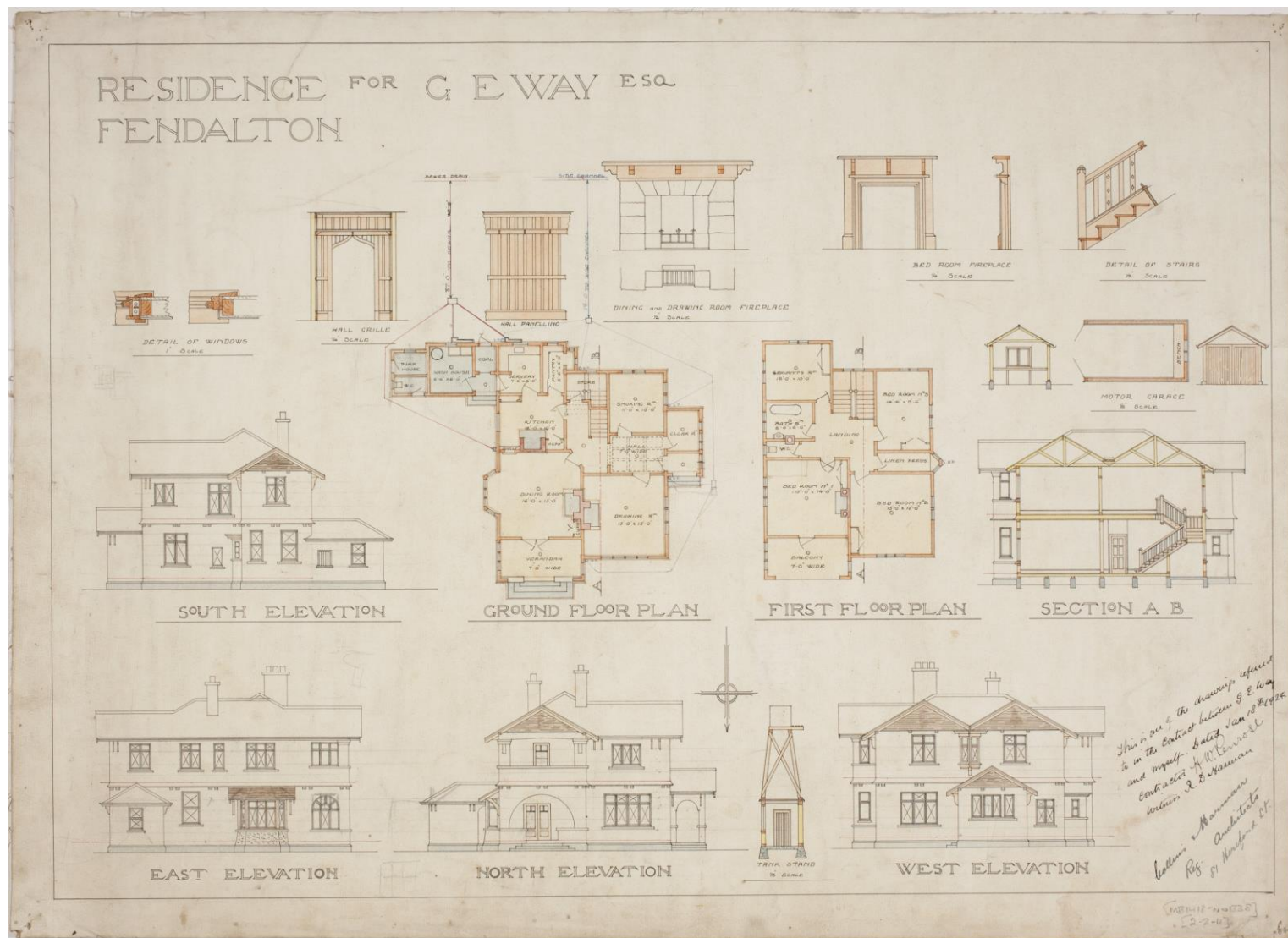


Fig. 224. Collins and Harman, Residence for G. E. Way, Esq., Fendalton, plans, elevations, sections and details (1924).



Fig. 225. Collins and Harman, Way house, 20 Helmores Lane, Fendalton (1924).



Fig. 226. Collins and Harman, Way house, hall interior, 20 Helmores Lane, Fendalton (1924).

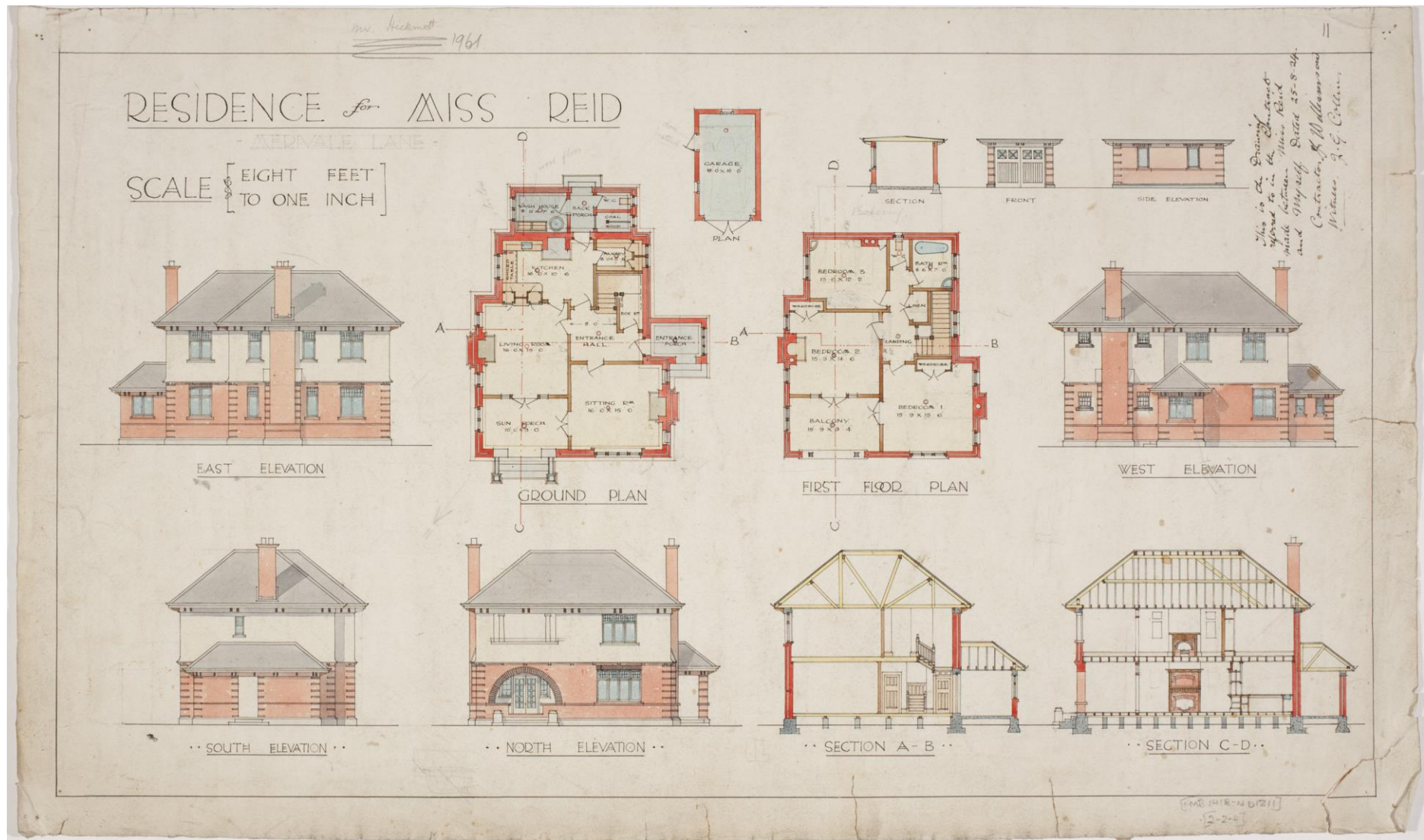


Fig. 227. Collins and Harman, Residence for Miss Reid, Merivale Lane, plans, elevations and sections (1924).

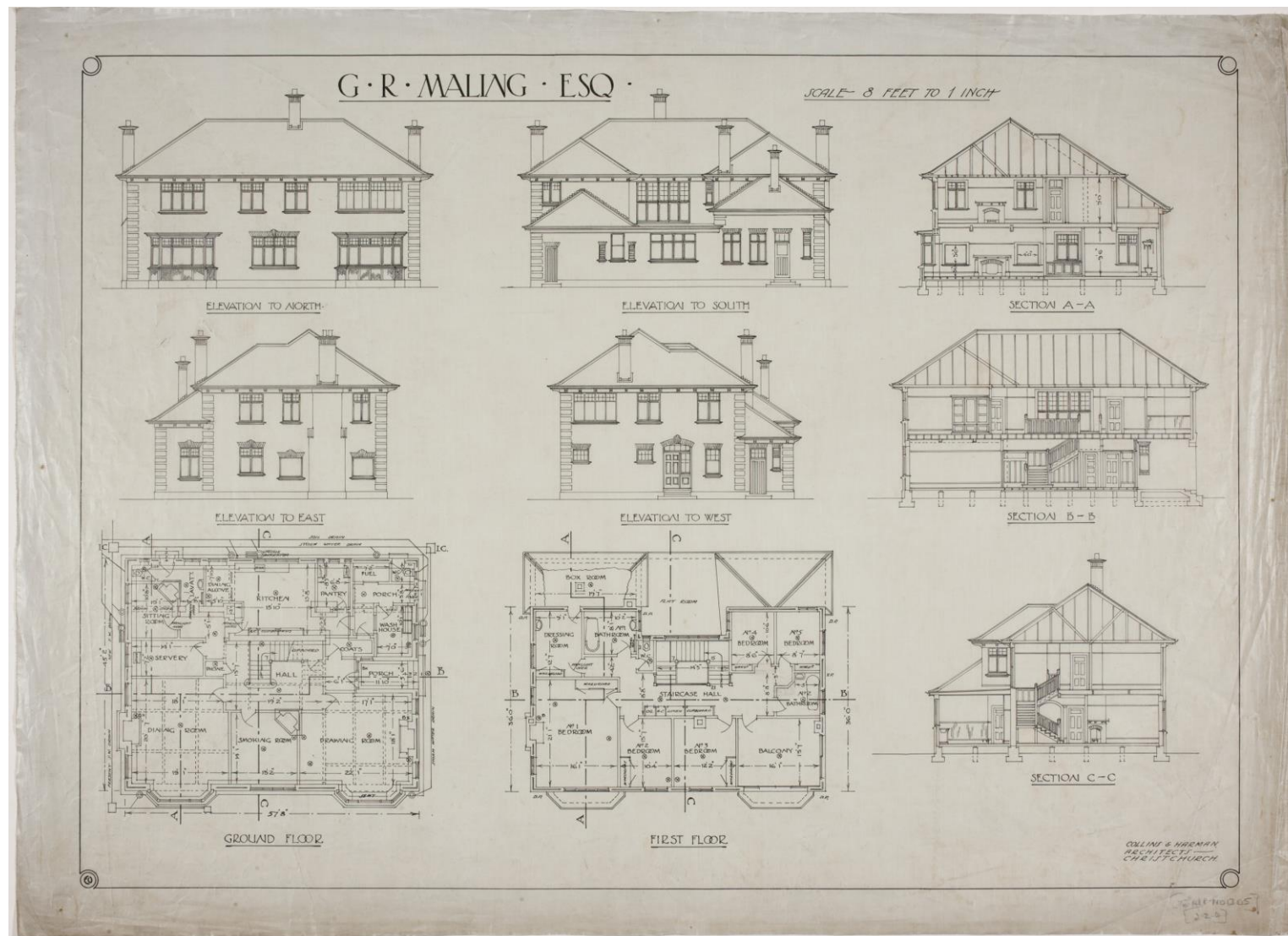


Fig. 228. Collins and Harman, G. R. Maling, Esq., plans, elevations and sections (1926)

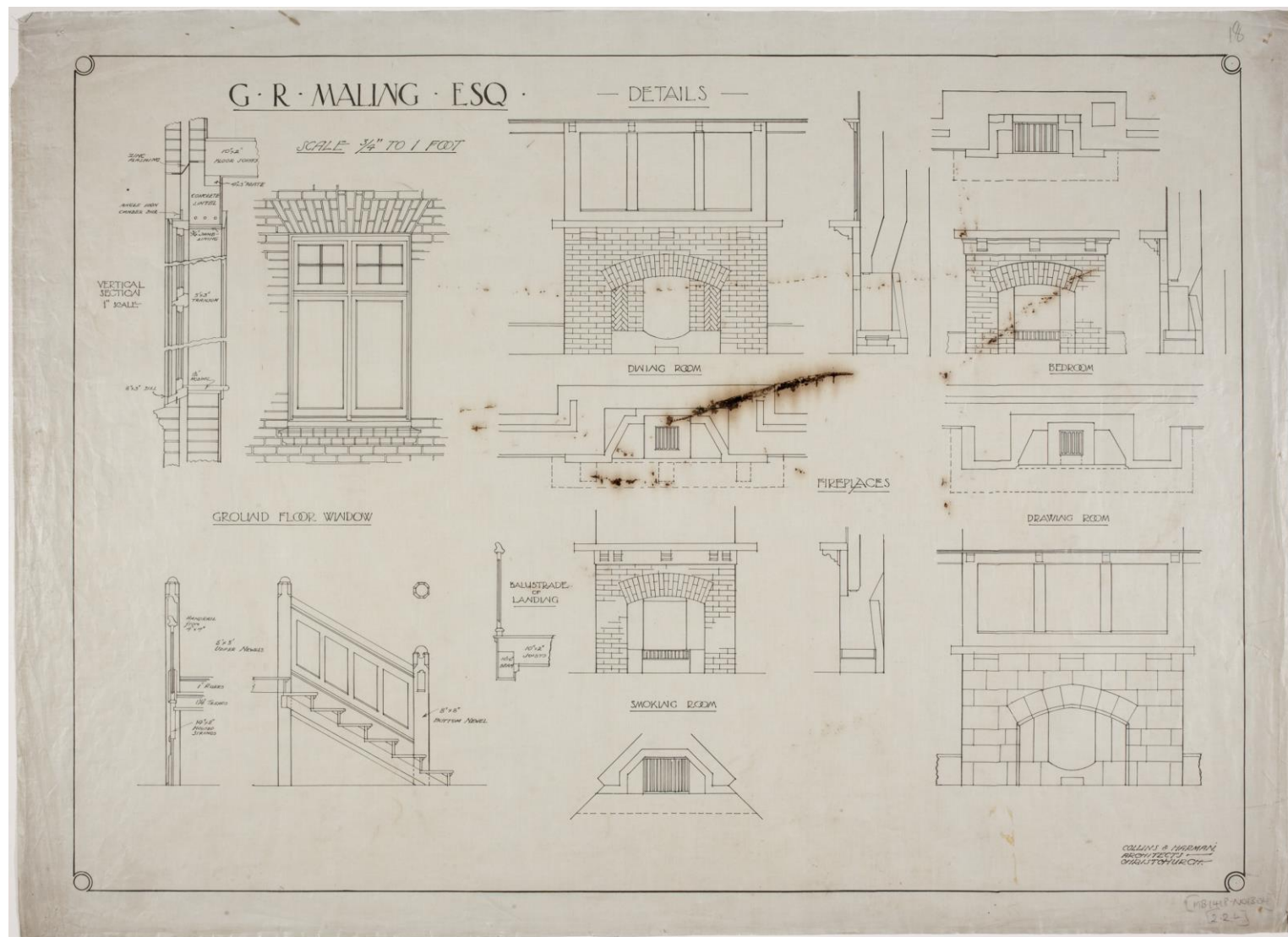


Fig. 229. Collins and Harman, G. R. Maling, Esq., details (1926).

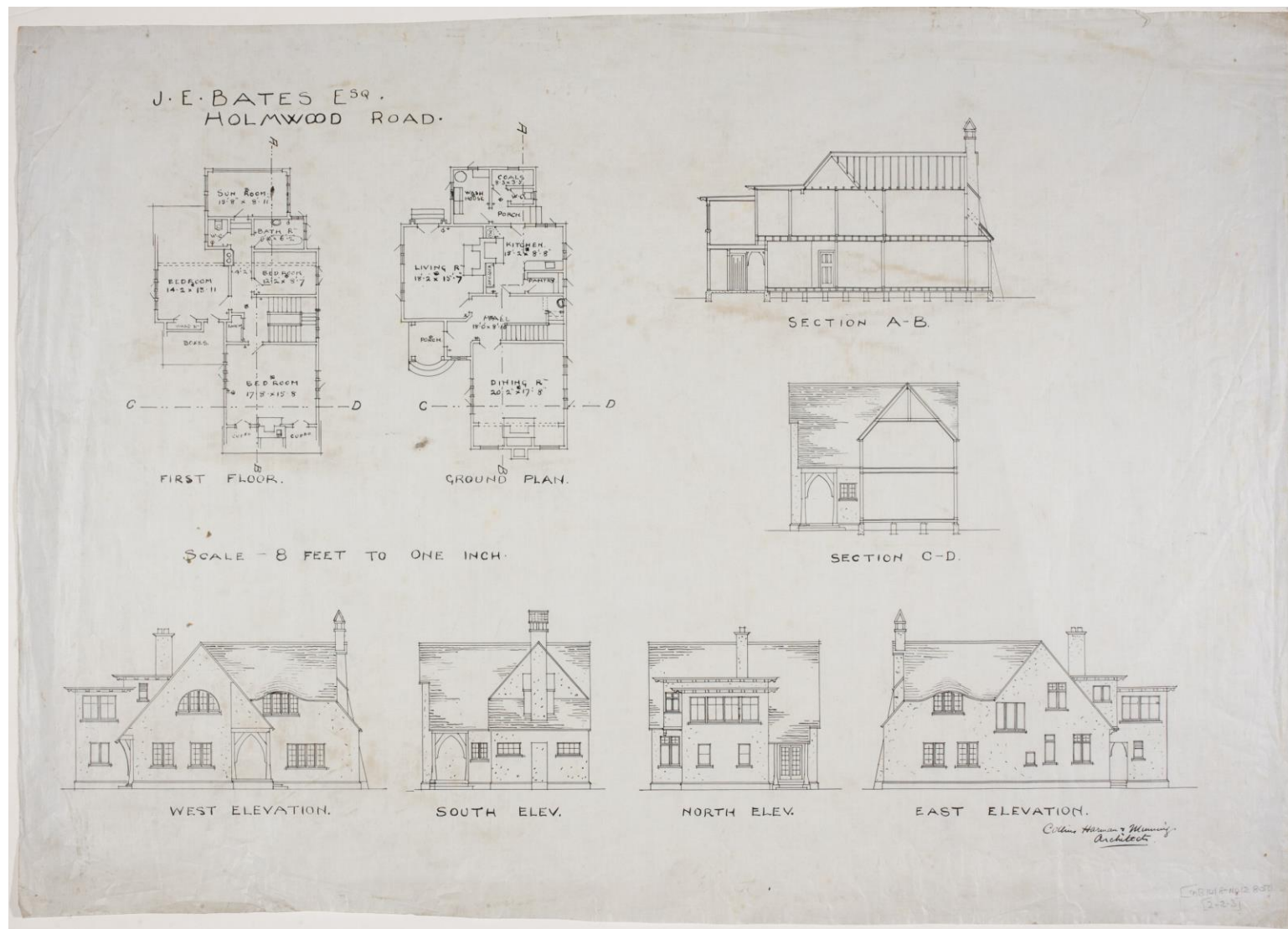


Fig. 230. Collins, Harman and Munnings, J. E. Bates, Esq., Holmwood Road, plans, elevations and sections (1919).

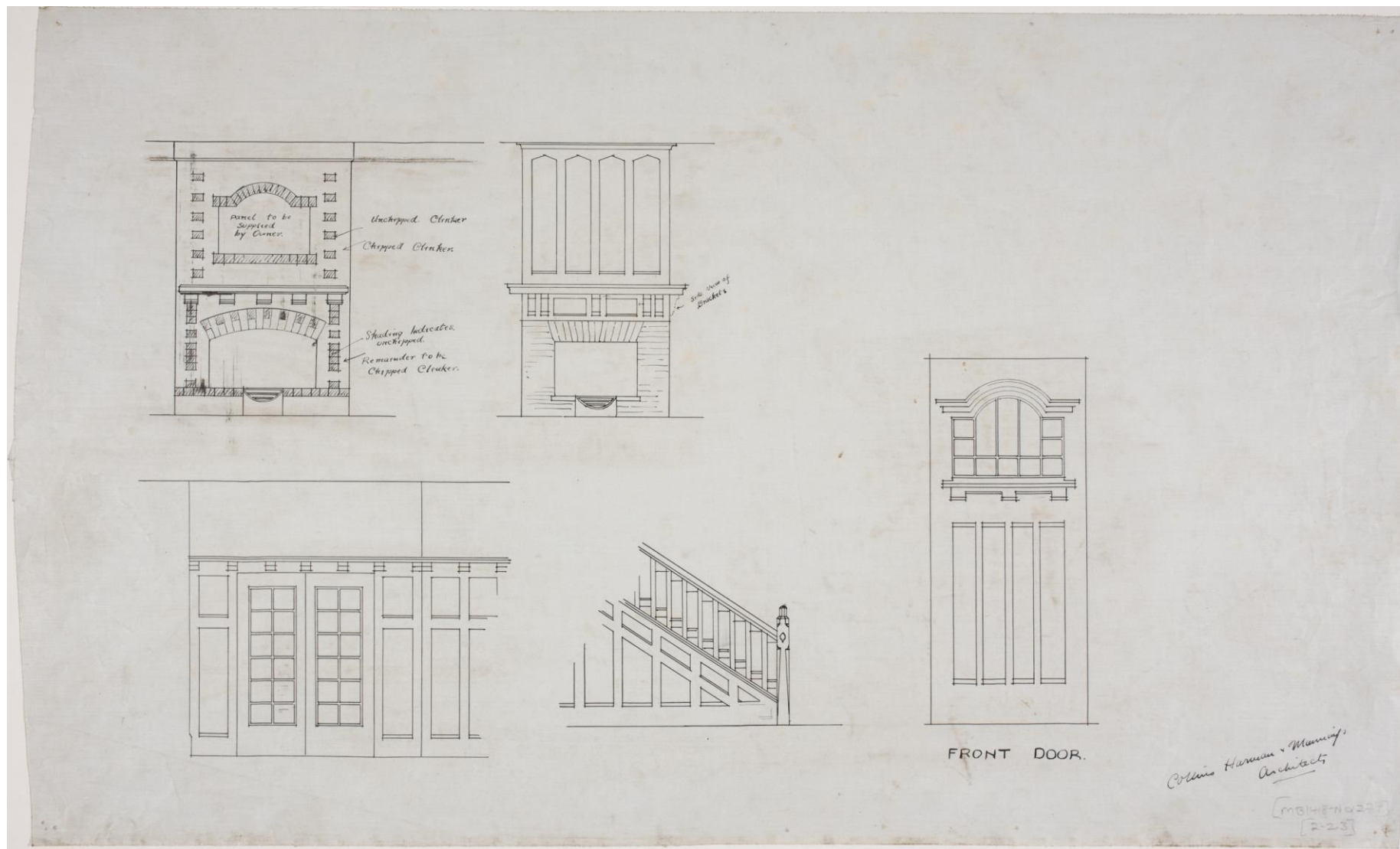


Fig. 231. Collins, Harman and Munnings, Bates house, 43 Holmwood Road, details (1919).



Figs. 232-234. Collins, Harman and Munnings, Bates house, 43 Holmwood Road, Fendalton (1919).



VIEW FROM NORTH



VIEW IN LIVING ROOM.

Fig. 235. Collins and Harman, Wilding house, Kilmarnock Street (1922).